

ROBERT A. RING: RECOLLECTIONS OF LIFE IN CALIFORNIA, NEVADA GAMING, AND RENO AND LAKE TAHOE BUSINESS AND CIVIC AFFAIRS

Interviewee: Robert A. Ring

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Description

Robert A. Ring, a native of Missouri, was born in 1913. He spent most of his childhood years in California, attending schools in Ocean Park and Santa Monica. Like many of his young contemporaries, Ring sold papers, did odd jobs, and learned valuable lessons about the American economy. He became interested in sports and games, first as a member of school teams (he was captain of his high school basketball team), and later as a worker with games of skill and chance played in the southern California resort areas.

Just out of his teens and still a college student, Robert Ring met and became acquainted with John and William Harrah, father and son entrepreneurs in California's sporadically-legal bingo parlors. By the summer of 1938, their association resulted in Ring following the Harrahs to Reno, Nevada. John and William Harrah had moved the year before to the place where games of chance were legal at all times, instead of at the whim of local politicians. Within a short time, William F. Harrah, with Robert Ring and a few other employees, developed a gaming business that ultimately came to dominate northern Nevada's tourist industry. The huge resort-hotel-casino-entertainment complex grew under Harrah's management—and Robert Ring's active participation—to be the largest such organization in the state. Robert Ring gives his observations and discusses the processes leading to the maturing of the entertainment complex and the public offering of stock in the corporations.

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An Oral History Conducted by Mary Ellen Glass

University of Nevada Oral History Program

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PREFACE TO THE DIGITAL EDITION

Established in 1964, the University of Nevada Oral History Program (UNOHP) explores the remembered past through rigorous oral history interviewing, creating a record for present and future researchers. The program's collection of primary source oral histories is an important body of information about significant events, people, places, and activities in twentieth and twenty-first century Nevada and the West.

The UNOHP wishes to make the information in its oral histories accessible to a broad range of patrons. To achieve this goal, its transcripts must speak with an intelligible voice. However, no type font contains symbols for physical gestures and vocal modulations which are integral parts of verbal communication. When human speech is represented in print, stripped of these signals, the result can be a morass of seemingly tangled syntax and incomplete sentences—totally verbatim transcripts sometimes verge on incoherence. Therefore, this transcript has been lightly edited.

While taking great pains not to alter meaning in any way, the editor may have removed false starts, redundancies, and the “uhs,” “ahs,” and other noises with which speech is often liberally sprinkled; compressed some passages which, in unaltered form, misrepresent the chronicler's meaning; and relocated some material to place information in its intended context. Laughter is represented with [laughter] at the end of a sentence in which it occurs, and ellipses are used to indicate that a statement has been interrupted or is incomplete...or that there is a pause for dramatic effect.

As with all of our oral histories, while we can vouch for the authenticity of the interviews in the UNOHP collection, we advise readers to keep in mind that these are remembered pasts, and we do not claim that the recollections are entirely free of error. We can state, however, that the transcripts accurately reflect the oral history recordings on which they were based. Accordingly, each transcript should be approached with the

same prudence that the intelligent reader exercises when consulting government records, newspaper accounts, diaries, and other sources of historical information. All statements made here constitute the remembrance or opinions of the individuals who were interviewed, and not the opinions of the UNOHP.

In order to standardize the design of all UNOHP transcripts for the online database, most have been reformatted, a process that was completed in 2012. This document may therefore differ in appearance and pagination from earlier printed versions. Rather than compile entirely new indexes for each volume, the UNOHP has made each transcript fully searchable electronically. If a previous version of this volume existed, its original index has been appended to this document for reference only. A link to the entire catalog can be found online at <http://oralhistory.unr.edu/>.

For more information on the UNOHP or any of its publications, please contact the University of Nevada Oral History Program at Mail Stop 0324, University of Nevada, Reno, NV, 89557-0324 or by calling 775/784-6932.

Alicia Barber
Director, UNOHP
July 2012

INTRODUCTION

Robert A. Ring is a native of Missouri, born in 1913. He spent most of his childhood years in California, attending schools in Ocean Park and Santa Monica. Like many of his young contemporaries, Ring sold papers, did odd jobs, and learned valuable lessons about the American economy. Mr. Ring early became interested in sports and games, first as a member of school teams (he was captain of his high school basketball team), and later as a worker with games of skill and chance played in the southern California resort areas.

Just out of his teens and still a college student, Robert Ring met and became acquainted with John and William Harrah, father and son entrepreneurs in California's sporadically legal Bingo parlors. This association led, by the summer of 1938, to Ring's following the Harrahs to Reno, Nevada. John and William Harrah had moved the year before to the place where games of chance were legal at all times, instead of at the whim of local politicians. Within a short time, William F. Harrah, with Robert Ring and a few other employees, developed a gaming

business that ultimately came to dominate northern Nevada's tourist industry. The huge resort-hotel-casino-entertainment complex grew under Harrah's management—and Robert Ring's active participation—to be the largest such organization in the state. (While larger in volume and number of casinos, Howard Hughes's corporative arrangement lacks the sort of identity that marks Harrah's Casino, Harrah's Reno, Harrah's Tahoe, and Harrah's Automobile Collection.) Robert Ring's oral history contains his observations and discussion of the processes leading to the maturing of the entertainment complex and the recent public offering of stock in the corporations. Mr. Ring is vice chairman of the board of the corporation.

When invited to participate in the Oral History Project, Robert Ring accepted somewhat reluctantly. Typically and understandably, Nevada's gaming executives often have reservations in discussing this interesting and colorful business. Nonetheless, Mr. Ring proved to be a cooperative and generous chronicler of his life history through

eight taping sessions, all held in his office in the Harrah's executive suite between February 18 and March 30, 1972. Mr. Ring's review of his memoir resulted no significant alterations in the text, and only a few stylistic changes in language.

The Oral History Project of the University of Nevada, Reno, Library preserves the past and the present for future research by tape recording the recollections of persons who have been important to the development of Nevada and the West. Scripts resulting from the recording sessions are deposited in the Special Collections departments of the University Libraries at Reno and Las Vegas. Robert A. Ring has generously donated his literary rights in his oral history to the University, stipulating that no research access is allowed until May 1, 1985.

Mary Ellen Glass
University of Nevada, Reno
1973

MY EARLY LIFE AND EDUCATION

This is Robert A. Ring's life story. I was born in St. Louis, Missouri, in 1913, March the fifteenth. My parents were Mr. Harry Ring and Johanna Bresnan. I was the third of three children, all boys. And my father worked for some commercial retail outlet, with which I'm not too familiar. And during the flu epidemic of 1918, he passed away (I think at that time I was five or six years old). My mother, through my great-aunt, was asked to bring the family out to Ocean Park, California, where my aunt owned some property, of which one was the Belclair Apartments, on Oceanfront. And my mother managed this apartment. There was about twenty-some units. It was a resort complex right on the ocean, and people would spend their summers there, and vacations, and it was quite an exciting thing for a child to come from St. Louis, Missouri to the beaches of Ocean Park, which were quite wide, and the sand was absolutely white at that time.

And on leaving St. Louis, one of my earliest memories was coming across from St. Louis to Los Angeles in a train. I believe it took like

four days and three nights, something of that nature, and it was quite an experience for a young boy. And consequently, we arrived in Los Angeles, and we were met and brought into Ocean Park.

And as we got acquainted there, we lived on the beach, in our bathing suits, mostly, year around, and finally got so we were in the water, in and out, all day long, and we had many experiences where we would had three or four bathsuits. And just to be as kids would be, smart, well, we'd have to run in the house and dry off and change to a clean bathing suit. Along with our many friends, that would track in the sand, which my mother was constantly cleaning up, along with the twenty-two units.

And other times, we would maybe just lie and get in the wet sand. And we would body surf. We also would make our own surfboards, which was quite exciting for kids at that time. And throughout the year, we'd play softball, and football, and we'd high jump off the cement into the sand, and pole vault, and things of that nature.

One of our great experiences was on Saturday, we would go down to the Ocean Park Plunge, which was an inside pool. I think we'd go in the bathers' entrance for ten cents. We'd go in early in the morning, say, eight o'clock in the morning; we'd be there 'til six p.m., and just diving, and swimming, and also diving for pennies and nickels or quarters if possible.

Various times we'd go out to the Ocean Park pier, underneath the rafters, below the pier. We had a rope with a Gunny sack filled with sand, and we'd use that as a swing. And we'd jump off the rafters, and swing it out into the water, and then take a dive. It was quite a thing for the kids.

Amongst my experiences while down in Ocean Park, I remember very distinctly going up to the Pacific Palisades with my mother and my brothers and some friends on New Year's Day, and I was attired in a bathing suit and a beanie-type cap. And some gentleman from England—from London, England, I believe it was—had to take my picture. And naturally, I didn't know why, but he asked my mother if he could take my picture, the reason being that he had to send it back to his friends in England to show them how people were attired on January the first in California.

Another experience I had while playing in the sand after school one winter's day—a friend of mine and I were playing, throwing a football, and on looking out into the ocean, we saw something which was bobbing out there. We didn't know what it was. But on further examination, we thought it looked like a body. So this fellow and I decided we were curious enough to go out and see what it was. And we went out, swam out, maybe two, three hundred yards, and here was a fully clothed man who had been apparently hit over the head, and he had been dead for some three or four days. And so, naturally, we towed him in

to the sand, and very cautiously, we grabbed one side, and we were kinda scared to death. And we were paddling along. We brought him in. Naturally, the authorities were notified. That was quite an experience for me!

On my schooling in Ocean Park, I went to Washington Grammar School. From there, I went to John Adams Junior High School, eventually going to Santa Monica High School. And if I may return to my St. Louis situation, I remember I didn't like school too much in St. Louis. I was a little reticent at going to school. However, I went every day, but very reluctantly.

However, [with] my schooling in California, I quickly met a lot of people, and I enjoyed it very much. In Santa Monica High School, I played a little football, and some baseball, and attempted to be a pole vaulter in the sophomore class, which was a sad experience because [laughing] I'm not a pole vaulter. But from thence, I played a lot of basketball, I played through the junior high school and high school, and our teams won the Bay area conferences a couple of years. We went on to the semifinals of the Southern California championships, where we were beaten by another school I don't remember right now.

While being raised on the oceanfront, there, I did try to augment our income by selling papers, which my brothers did, also. We used to sell afternoon papers on the streets, and at times, we used to sell papers in the morning up at the railroad tracks, and we'd catch the commuters, and sell them their morning papers. And on the way by, we might stop by a little bakery and pick up some fresh doughnuts, which was quite a thing at that time.

One of my experiences on the newspaper route was, I had a very small route, and as far as papers go, I only had fifty-two papers, but

I had to ride my bicycle like five miles before I started my route. These fifty-two papers were out by Westwood, California, which is highly and densely populated at this time. However, at that time, they were strung out, and I would have to go a quarter of a mile or so to each house.

And one experience I had there in the winter rains, which is inevitable in southern California. Around the first of the year, one of my subscribers insisted that I try to transport her daughter across by the two-foot ravine of water. I tried to explain to this lady that it is tough enough ridin' a bicycle through two foot of water with a few papers on the back, and she insisted that I could do it. And [laughing] maybe I'm a negative thinker, but I certainly thought I could not. However, she had talked me into havin' the girl get on the back of my bicycle so we could transport her over to her mother. And naturally, I got as much speed up as I could before I hit the water, the old pedals start draggin' a little bit, and eventually got about in the middle, and we could go no further, and we tipped over. And the reason I'm mentioning this is that the lady was so adamant afterwards that I'd got her daughter all wet, she chewed me out pretty good. But that's just an experience in growing up, I guess.

I remember when we were children there on the beach. There was many a setting for movie pictures. They used that for location. I remember the *Sheik of Araby* was one of them. I think it was Rudolph Valentino. And they had the tents set up there, and it was quite exciting to watch. They had a different type of—they had no flash cameras at that time, or any lighting. They would use kinda like a lead foil boards. They used those for reflectors to reflect the sun. I remember that Charlie Chase used to do a lot of comedy things down there at that time.

And also, when we were growing older, we used to work in umbrella stands there in the summertime. We'd work for a concessionaire, and we'd rent these beach umbrellas, and the beach chairs, and backrests, and that, for people that would come down and spend the day, and we'd have to charge them x-amount of the day, or by the hour, or by the week, and some of 'em would rent them by the month. And then, when the day would pass, we'd have to collect all these back, and we'd have to run them down, and carry like fourteen of these big umbrellas on your shoulders, which was kind of an exercise in itself.

But consequently, I'd be as black as a bear. I would wear kind of like a—oh, linen—white linen pants, but I'd have the bathing suit top, and I'd be black as a bear on the top, and when I went swimming later, why, my legs would be white, which kinda showed that you were doing something of that nature.

While in California, newspaper headlines I can remember—. Oh, I think the Giants were playin' in the 1921 Series, which were always headlines. I remember as a child, in grammar school, that the Graf Zepelin, or the Hindenberg whatever it was, went over Ocean Park, and the whole school was let out to view it going over.

Another one of my recollections is the round-the-world fliers—I guess that was '25; I'm not sure. Either they took off and landed—at least, they landed—at the old Clover Field airport, which is now the Douglas Company, Douglas airplane company. It was quite an experience, and they let all the kids out of school to go see that.

And, of course, the streets at that time were all asphalt, had eucalyptus trees along. And Wilshire Boulevard, which is—the property is, I guess, as great as any property anywhere, was about a forty-foot wide asphalt street at that time, and it was lined with

eucalyptus trees on each side. Occasionally, while in grammar school, we would go out near Clover Field with our teachers, and pick the wildflowers, which were way out in the fields. Right now, it's highly, densely populated.

During 1932, the Olympics were held in Los Angeles. The Coliseum was built and dedicated. That was quite an event. With a couple of friends of mine, we went and saw the free Olympics, and the qualifying, which was quite exciting. We got on a trolley car and went in from Ocean Park into [the] Los Angeles area, and then after leaving the Coliseum, we went down to where we had gotten off the trolley car, and got on another trolley car, and were headed home, we thought. However, [laughing] there was many trolley cars there, and we didn't read the destination of this trolley car. So we went on a tour of the Los Angeles area, and we were a little late getting home, eventually making it, however.

I went to Santa Monica High School. One of my history professors, or teachers, was a Miss Ruth Judd, who was quite a gal. She was a big, heavy-set woman, very learned, and she was blunt and to the point. She mentioned that every twenty years or so, we have to have a war [laughing] to cut down the population. The reason I'm bringing up Ruth Judd is the fact that I believe it was her cousin or some relative of hers—. I graduated in Santa Monica January thirty-first. I had Miss Judd as a teacher, I guess, in 1930. And it was shortly after that that some relative of hers, Winnie Ruth Judd, decapitated two women and put them in a trunk, and [they were] later found. It was the famed Winnie Ruth Judd murder case. I guess since that time, just recently, the past few months, Winnie Ruth Judd has been released to society as—I guess she's a caretaker for some couple that have custody of her. So

that was '31, and now it's '71, so she—I believe she did escape at one time. I'm not sure. I think she did, and she was apprehended. I think she'd worked for these people that she is now in custody with.

I graduated from Santa Monica High School in January, 1931, the winter class (I was vice president of the class), and eventually went to Santa Monica Junior College, which was quite a new school at that time. It is now the City College, and much larger, and in a different location.

I went there just one year, taking a business course, and eventually, I went to work for Mr. William Harrah in Venice, California, in a game which was known as the Circle Game. The Circle Game had thirty-three stools.

CALIFORNIA GAMING EXPERIENCE

Well, naturally, that was Depression times, and things were a little tough. And a friend of mine had been working for Mr. Harrah in the Circle Game in Venice, California. And there was an opportunity for me to go down and be interviewed to work for a part-time job on weekends and holidays or a relief situation, [for] which I was accepted. That was my first meeting of Bill Harrah. And I went to work in this game on a part-time basis. Eventually it developed into a permanent thing.

The Circle Game was an unusual game. First of all, it was legalized in California. I think it was under the supervision of the Los Angeles supervisors. And it was a licensed game. We had thirty-three seats. The Circle Game, as the name implies, was in a circle. It was a round counter, with thirty-three stools around it. And in the middle, there was a kind of a roll-down hopper that had a flashboard, indicating every card in the deck, the fifty-two cards. And the object of the game was, you would have a layout like a Bingo board. There would be a heart row, a spade row, a diamond row, and a club row. And they would

have a red series, which— all the red series were the same. They had a blue series, which was different than the red series, but all the same colored series were identical. They had a maverick series, which was the yellow series, and it was kind of a jumbled up situation. The object of this game was, you would buy cards from the dealers, and you either want the red or the blue or the maverick, or you could have all three. You could buy from, I think it was two to five cards. And these cards you received, they would be known as your “hole” card. You would mark a black marker over these on the series boards, and the object would be to get four in a row, and it would have to include one or more of your hole cards. It was possible to get a pat hand, which happened occasionally.

And the hopper in the center of this circle would revolve. After having the cards shuffled by a girl in a booth, the dealers would—there would be two men dealers, and they would work from one side of the booth where the girls shuffled. One would work one side, and one would work the other, and sell cards to

these people. After they received their cards and put black markers on the hole cards, then they would—wherever the hopper had stopped in the previous game, the next person would be the initial person to start the game. We had a marble; it would roll down this hopper, and there would be the fifty-two slots for the cards, and they were jumbled—I mean, they were not in sequence. And there would be a nail on each side of each slot, with a rubber covering. And a marble you would roll down for your card that would give you a case, or else help you win the game. However, it was quite a delicate situation. It was a skill game, and that's the reason it was legal. It was not a gambling game.

The marble would go down, it would hit one of those pegs, and sometimes you would shoot it right through as expertly as you could. And other times, it would bounce from one or over, and if you were to hit somebody's hole card, and there were thirty-three people there (they were kind of a family-type, the customers—I mean, they all got pretty well acquainted), and they would make some comment like, "You cheese eater!" which means, "You're a dirty rat for hitting my hole card," things of that nature. It was kind of a fun type thing for the people.

And as I had mentioned before, this was a legalized game; also, Bingo games were legal in Venice and Ocean Park. However, the method of paying off on these games would be that you would pay off in cigarettes—cartons of cigarettes— and then you would cash the cigarettes in at a cigar stand down at the corner, and that was a method of payment.

From time to time, these games—Bingo games—would be legal, and pretty soon the city fathers would feel that it was no longer a skill game, and they would close them down.

One instance I remember distinctly was that the Circle Game with the thirty-three

stools at one time was the only legalized game in the whole state of California. And it goes without saying that it was pretty busy, and people were standing in line to get one of the thirty-three stools. And it was kind of an exciting experience, really.

Eventually, Mr. Harrah opened some Bingo parlors. One was the Plaza Bingo Parlor. I think that was owned by Mr. John Harrah and a Mr. Jones, I believe. They were partners, and eventually, Mr. Jones sold out. And I forget how many stools we had there. We must've had a hundred and five stools. That was a Bingo game where you'd throw sponge rubber balls into individual hoppers. And the object would be to get five in a row, just like any Bingo game.

However, in Ocean Park and Venice, Bingo games were known as "Tango." So they were Tango parlors.

Eventually, we opened another Bingo parlor, known as the Vogue. It was a smaller parlor and had different—. It was a little cheaper to play, and different-size games. I forget; I think it was three for a nickel, six for a dime on the cards, and I forget the payoffs. But the other was, I think, two a dime, which is secondary.

But Mr. Harrah, Mr. John Harrah, had the lease on this one building that contained these three games. Also, it included a pool hall and a little bowling alley. This was right on the ocean front and the Venice pier. And alongside of Circle Game, eventually, they had a roulette game. It was known as a "chip game." It was electrically operated. It was on a flasher-type thing (it's not like the roulette in a Nevada casino), and it had multiple layouts. And people could lay down bets on maybe about eight or ten different layouts. It was quite popular. Those were legalized from time to time, and also, they were illegal. When they were illegal, they'd be closed down, naturally.

When we used to close, at midnight—we'd open, I think, at one p.m. and run until midnight—and after that time, well, we'd get together in the pool hall and polish up our cue sticks and learn the fine arts of "snooker" and "eight ball" and "nine ball." From time to time, we'd go back to the little bowling alley, which we would have to set up our own pins (we'd take turns doing that). And it was a manual operation; that was before they had the pinsetters. But it was quite an experience, and we used to enjoy it very much.

However, the fact that the games would be legal and illegal from time to time, Mr. Harrah—Mr. Bill Harrah—came in contact with a gaming operator down in Palm Springs. I believe this was in 1936. And there was a game down there known as the "Baffle-Ball Game," which was individual rolldowns. There was about, I believe, sixteen of those. And the object of this game was to roll a ball down over a little baffle that would deflect the ball (which would be a sponge rubber ball, I believe), and it would go into a hole in the layout (and this also had a flasher-type layout above the board, and it shows you which lights were lit up), and the object here was to get five in a row, same as a Bingo. You were playing against the individual people, and the first one that would get five in a row would be the winner.

However, this game was not the ideal type game for Palm Springs at that time because Palm Springs was very small, and to do any good in a game of this type, you would need a constant, full grind of operation with the twelve or sixteen games going all the time. It wasn't long that we realized that. And eventually, Mr. Harrah bought out the partner, and we took the Baffle-Ball game out, put in Skee-Ball games, like they used to use on piers, in carnivals and concessions, and resort areas. Also, they used them in bars.

You'd roll nine balls one at a time, and you'd try to hit a little small circle with a fifty, and the next circle was forty, and a twenty, and a ten circle. And the object was to get a high score. And as an incentive, to make people want to play a little more, we would give premium points for high scores. Any score over two hundred would receive x-amount of premium points, and it would graduate up to—I think four-fifty was the most you could get, if you had nine balls go in the fifty circle (which I became a little adept at) [laughing]. And these premium points, we had various prizes that we figured. I think the retail value of the premium points was a quarter of a cent a point. And we had little, flashy items, just many different souvenir-type things that people would walk out with. And at least they had a little fun, and they had a little reminder of the SkeeBall game.

Amongst my experiences there, there was a bowling alley just down the street, which we'd spend some time in, and I had an opportunity to meet a few movie people of that time, I think Patsy Kelly was one of them that used to bowl there, and a bit part player, J. Carroll Naish. I taught him how to bowl, even though I wasn't the greatest bowler, myself. But that's just a memory.

And one other experience, I think it was about 1936-'37—Marlene Dietrich was "downtown," and at that time she was wearing I guess what you would call hot pants at this time. And she had those million-dollar legs that're—whatever. And some fellow that she was with had, I think it was a '37 Ford. He couldn't get it started, and he was so embarrassed, and she was deriving a lot of fun out of it, really. And it did bring a lot of eyes looking on Marlene Dietrich, of which a couple were mine. And it wasn't anything big, but it's a memory.

We used to get out in our shorts and try to do a little jogging, get some of the fine Palm

Springs sun. And I remember we used to run down through Palm Canyon, which was very beautiful, and also, Taquitz Canyon, and we'd run as far as we could, and we thought we were gettin' exercise, and doin' the health kick. And at the end of I think it was Taquitz Canyon, there was a beautiful waterfall, which was a setting of, I think where Ronald Coleman played in the *Lost Horizon*. They used that as a location setting.

I remember very distinctly that in the afternoons, there was no business in the Skee-Ball games, and I'd be sitting there just reading, or maybe playing, developing my prowess as a Skee-Baller. And occasionally, a person would come in, like a Johnny Mercer, or somebody of that stature. David O. Selznick used to come in, and John Hay Whitney. There were any number of those kind of people who would come in. There'd generally be a few followers. And I remember Shirley Temple was in her heyday at that time. She was quite a—well, she was *the* star. And she'd spend some time there, and I'd maybe be sitting there in the daytime with nothing to do, and all of a sudden, she'd come in, and the place would fill up with forty, fifty, sixty people, just because she was—she was the thing, you know. And I did know her brothers. I went to school with her brother, and he played basketball at Santa Monica High School with me. I was the captain of the team, and he kinda halfway idolized me, I guess. I became acquainted with her mother and father just chatting through those channels.

Eventually, I spent, I think, like two winters down there. And from time to time, I'd go back, and the Bingo games'd be open. I think, actually, the reason Mr. Harrah had that place down there was just more or less to make a job for a couple of us, and he'd spend some time there, also.

And; sometimes on the Venice pier there, if the Bingo games were not legal, there was

the place that another fellow and I worked. It was called the "Ham and Bacon Wheel." And they'd have a big wheel with nails in it, and you'd spin a ball on this wheel. They were numbered from zero to twelve, and people could—I think it was either a nickel or ten cents— they could play on either the odd or the even, or they could pick a number. And if they got the number, they would get a ham, or a bacon, or they could let it multiply— however they wanted. And I worked that for one period of time, which was quite an experience.

Well, one of my first experiences with John Harrah, who had been mayor of Venice, California, in its boom days—. I don't know just when that was; I think it was in the '20's. And as I referred to in the past, that John Harrah had a lease on his complex where we had the Bingos, and John was an attorney by profession, and he was quite a detail man. And I recall very distinctly, I think it was in 1933, '34, or '35, in that area there, when I was managing the Plaza Bingo Parlor, that Mr. John Harrah spent a lot of time in this building complex, and he would occasionally pass through the Plaza Bingo, and, being a perfectionist and a stickler for details, he was always concerned about customer convenience and customer comforts. Mainly, he was concerned about temperatures. And we had a thermostat in the Plaza, which told us what the temperature was, and naturally, we'd always try to keep it at seventy-two degrees. And I lived under a constant fear that he'd come in and it might be seventy-three or seventy-one. And through this association, I did become somewhat a stickler for details and temperatures, and I felt that my body was a thermostat at that time [laughing]. I could feel, or at least I *thought* I could feel when it was a little warm or a little cool, and I was instructed, I guess, at that time, through his

continual observations, it taught me to be very concerned about customer convenience and their comfort.

On reverting back to the Tango games in Venice, to be a little more informative, games being legal and illegal was a result of being—was Tango a game of skill, or was it a gambling game? And occasionally, when they decided it wasn't a game of skill, they would be closed down. Sometimes the policemen would come in and close it down. They took a couple of us into the Los Angeles police station, and we would be booked. Then we would have to have a [trial]—we'd make a test case to see if it was legal or illegal, and sometimes you would win the test that it was a game of skill, and you would be allowed to operate again. But there was a nuisance value, and that's the reason Mr. Harrah wanted to get into a legalized gaming area like the state of Nevada.

EARLY DAYS IN RENO: TANGO AND BINGO, AND HARRAH'S FIRST CASINO

The fact that the games were legal and illegal got Mr. Bill Harrah to think that he'd like something a little more permanent, naturally. He knew that the Bingo (well, Tango games in Venice) was legalized in Reno, so Mr. Harrah journeyed up to Reno, and finally, he obtained a location for a Tango parlor, on Center Street, which is now the Reno Printing [Company] location. I don't recall the address, but—. They opened there in October, 1937, October thirty-first, which was Admission Day in the state of Nevada, also Halloween. (I was down at Palm Springs at this time, however.) It didn't take Mr. Harrah very long to realize that it was the wrong time of the year, and it wasn't a very good location to operate a Bingo, so they operated like two weeks there, and then closed it up.

However, Mr. Harrah did obtain a lease on a place next to the old famous Wine House that was on Commercial Row and Douglas Alley. It ran from the railroad tracks there on Commercial Row to Douglas Alley. It was between the Wine House and I believe Roy's Clothiers. And he opened that place

on July first, 1938, with six employees. And I was down in Venice. At that time, I think the Bingo parlors were open. And after July, August—well, after a month of operation—Mr. Harrah asked me to come up and manage the place because he wasn't satisfied with the way things were going, and I replaced the manager at that time.

And amongst my experiences on the way up—I drove up with a friend of Mr. Harrah's, Fred Vogel, in Mr. Harrah's car. I was living at home at that time, and my older brother had passed away. He died in 1928 of [a] cerebral hemorrhage, which was the result of a football injury, I believe. And I was a little apprehensive about leaving home to come to Reno; however, it was kind of an experience. I mean, I was anxious to get up here, but I did have mixed emotions.

On the way up, Fred Vogel asked if I'd like to stop by Lake Tahoe—we drove all night. And I'd always had a desire to see Lake Tahoe, 'cause I remember in grammar school that our teachers would come back and would talk about summer experiences, and some of them

had been to either Yosemite or Yellowstone or Lake Tahoe. And I did have a desire, after hearing one of the teachers talk about Lake Tahoe and all the beauties of it, that I did want to see it.

So we drove up the Clear Creek grade, and this was like, oh, nine o'clock in the morning. We went to the Stateline Country Club. This friend of mine knew a security man there that was working for Mr.—I think Mr. Custer owned the place at that time. So we went in to say hello to him, and naturally, the beauties of the lake, I was really impressed.

So then we came into Reno, went to see Fred Brady, who was working in the Tango parlor. He and I had worked together down in Venice, and we had shot a little pool in that pool hall [to] which I referred. And after sayin' hello and being welcomed, we decided we ought to shoot a game of pool. We came over to the Block N on North Virginia Street. They had a snooker table there, so we played snooker. The reason I'm mentioning these two incidents is that eventually, they became the location of—the one at Lake Tahoe is where Harrah's Tahoe is now, and the South Shore Room, which is Harrah's, of course. That was my first place I visited in the state of Nevada. And then the first place in Reno was the Block N, which eventually became Harrah's Reno.

Reverting to when I first came to Reno, I was impressed by having lived in southern California, which was the [laughing] ideal climate, bathing suit weather year 'round. But I learned to like the four seasons in Reno. I thought Reno was very beautiful, and the Truckee River, of course, is beauteous. I did like the four seasons; [it's] kind of invigorating.

At that time, the Hotel Golden was *the* hotel, which is the present site of Harrah's Hotel. That was quite the hangout for the legislators, the mining men, and the

cattlemen, and there was many a deal made over that oak bar with a quarry tile floor.

At that time, the Bank Club and Palace Club on Center Street were the gaming casinos. There was a Northern Club, which is also on the site of Harrah's, on Center Street now. The Overland Hotel was quite a popular place. Little bars on the east side of Center Street were the Inferno, Ship and Bottle, and the Silver Dollar. Eventually, the Dog House came into being down where Harrah's now has their business office on Center Street. That was quite an operation. The Town House, over on First Street, where Penney's is located now, that was the nightclub dining area, a little dancing. The Tavern on Fourth Street was quite a famous nightclub, dancing, and gaming, and dining. Grand Cafe was also where Harrah's is now located. It was on Second Street. I think it was opened in 1910 by the Petrinovich and the Lusich families. They operated there for many years. That was quite a familiar eating place, and it had a bar there, where many of the cattlemen and mining people would frequent, also the legislators. Club Fortune was on the present site of Cal Neva. It was on the Second and Center Street. It would be the southwest corner. That was a Bingo parlor, a dining room, dance floor, and a bar. And they also had a crap table, a roulette wheel, and "Twenty-One" game, and slot machines, I believe.

I went to work in the Harrah's Tango on Commercial Row, I think it was August fifth, 1938. And our competitors—the Heart Tango, which was on Virginia Street, was next to Harolds Club—they were telling us that we would only last about two months, and as soon as the winter snows fell and the ice got four inches thick on Douglas Alley, you wouldn't get anybody in there. So we worked pretty hard to develop a clientele of customers, and we'd try to kill them with kindness, and we did.

Well, reverting back to—one of my first impressions up here was that some of our customers would come in, and they would be, in a sense, “high rollers” in the Bingo department, because they’d play many cards, the maximum (I forget what that was). And they’d play for hours at a time.

Naturally, coming out of California and coming to Reno, which was at that time the divorce capital of the United States, one would assume that all these people—the women—were divorcees. And it would surprise you, sometime. You wonder where these people came from, and the money they would spend there. However, they wouldn’t actually spend the money—they would win it back, too. But the way they spent their money, you’d figure they were wealthy divorcees, and maybe you’d go next door to the Wine House, and later on, you get a cup of coffee or a sandwich, and here this girl would be a waitress. There were many people here that were local people, and it took a little while. I was really impressed by the congeniality of the people, and how regular they were. And there was no phony baloney. They were all really friendly and down to earth.

We used to keep our bankroll in the safe in the Wine House. There was a deposit box situation. They had a big safe, and we had a key like you would have in a bank, and we’d transport our bankroll back and forth from there.

I used to frequent the many little places along the alley. I’d have meal tickets from four or five different restaurants along the alley, there. I think you’d get five and a half dollars worth of meals for five dollars. But I used to go from one restaurant to another, just to get acquainted with the people. Then I’d have a meal ticket at each one.

Eventually, the winter was setting in, and our competitors thought that we were

ready to fold up, I guess. So at that time, this location was merely a false building. There was a roof between the Wine House and Roy’s Clothiers, and it had a front and rear wall. All we had was gas heat with the blowers, which were noisy, and it wasn’t adequate heating. But Mr. Harrah decided to put in a first-class oil system, and a boiler room, and the whole thing, which led our competitors to think that we were going to be there for the winter.

Eventually, Mr. Harrah did make a deal with a Mr. Ed Howe, I think it was, who owned the Heart Tango, which was just north of Harolds Club. We took that place over, I think it was September first, 1938. And we closed down the other place.

This Tango parlor was a deal where you used a hopper that would go back and forth. Now, in Bingo, as it is known, we use a glass bown container and air blower, and then draw little balls out of the blower. At this time, in 1938, they had a hopper that you would push up and down the center of the pit, or the ring, as we called it at that time. And the seating would be on the outside of a counter. People would take turns throwing baseballs. There’d be numbers from one to seventy-five, and the object was to throw your own number, of course.

And even at this early time, or even the Tango parlors down in Venice, we were confronted with people that were kind of hustling the game. Naturally, we were trying to protect all of our customers. And in this type of a game, being a skill game, some people were more adept than others, and they could throw the ball a little better than some middle-aged woman. They had methods of signaling across from one side of the counter to the other, to let their compatriots know what number they would need, and their associates would—if they didn’t have what was known as a case (one number to go out or

to make Tango), they would get a signal from their friend that had an opportunity, and they would try to throw for them. But we would try to discourage that as much as possible to make it more square and fair for everyone.

Eventually, we realized that the name *Tango* was only known on the west coast. Bingo was known throughout the country, at churches and bazaars and carnivals, so we eventually decided to call it *Bingo*. It's been known as Harrah's Bingo since then.

We had a little—I forget how many stools we had there. It wasn't too large. But in the alley, on Douglas Alley, there was, I think, the Rex Club and some other little club there. Eventually, we obtained the lease on these places, and we expanded a little bit, and made a little larger office. And then we did have a doorway into Harolds Club, which made it accessible to people that wanted to go from Harolds Club to a Bingo parlor.

One thing which—I'm diverting back to our Bingo days, where we had here in Reno—it was Tango at the time, I guess, but we used to have a promotion there, which was a bank night-type operation, where we would have drawings—daily drawings, and we would add, say, twenty-five dollars a day, and twenty-five dollars at night, and it would get up in the neighborhood of a couple of thousand dollars; that, in 1938 and '39, was a lot of money. And consequently, sometimes, somebody would come in for the first time, and maybe play the minimum amount of Bingo cards, and get one ticket, and they'd win the jackpot, which would disturb the local people, the steady customers. And it had [laughing] a tendency to bother me, too, and some of our employees. However, there was no telling what a thing of this magnitude or this nature did for the city of Reno. I mean, those people would certainly go to their home towns singing the praises of Reno, and what they did, and there was no

telling how many people created a desire to come to Reno just to see the town, and also to benefit like their friends had. And being of a high caliber—well, all Nevada's gaming outfits are honest type operations, but many years ago, in illegalized—any time there's illegal gambling, I mean you can control the wins, maybe. And if a situation like this was controlled, one of the better customers would be the beneficiary. On the surface, it might appear good, for the money would be spent here locally, rather than taken out of town. However, the value of someone walking away with this money and spreading the good word of Reno has been good for the economy and tourism of Reno. This isn't one situation. This has happened in many instances through various Keno games, Bingo games, "Twenty-One" wins, and roulette, the whole thing. And just like they say, you have to turn out winners to take players. The good will that goes with it is something that has created a healthy situation for the state of Nevada, and Reno, and the gaming industry.

Our experience in Reno, Nevada, with our Bingo-Tango game was a touch-and-go situation. We were operating on a shoestring, as it were. Our bankroll wasn't too plush, and from time to time, different operators would move into Reno, and there would be the inevitable Bingo war, where everybody tried to outdo the other operators in order to obtain the Bingo clientele for their own parlors.

One incident when we finally moved over to 242 North Virginia Street, the old Heart Tango (we called it Bingo), we were operating there, and a very good Bingo operator from the Long Beach, California area obtained a lease on the premises of the southeast corner of Second and Center Street; at this time, it's Don's Drugstore. And they were very good operators; however, it was not the ideal location, and after many months of trying

to develop a clientele and make a successful Bingo operation, they were unable to perform that feat. However, they did find a wealthy widow who had a younger fellow, a county-type Russian. He was very dapper, and he was promoting her to buy the Bingo parlor, the Rainbow Bingo, which she did, and naturally resulted in another Bingo war. This lady had an immense amount of money, and money was secondary to her, as long as her Russian friend had something to occupy his time. And I don't believe she was concerned about the balance sheets at the end of the day. She did seem to enjoy counting the quarters, and the nickels, and dimes out of the slot machines. That seemed to fill her needs as being the businesswoman. Eventually, they did not make a go of it, and consequently, we came out with the successful Bingo parlor. However, it was a touch-and-go situation at that time.

The main Bingo parlor when we came up here was the Reno Club, which was owned by Japanese people. And after the Pearl Harbor incident, there was quite a bit of animosity there. Eventually, we took over that place, which was on the south side of Harolds Club. So consequently, we were on both sides of Harolds Club, and we ran Bingo parlors on both sides.

Next door to the Reno Club Bingo was Jacobs Clothing Store, owned by Mr. Phil Jacobs. His son was Murray Jacobs, who we knew for a few years that we were here. We were quite friendly, and Mr. Phil Jacobs passed away, eventually. The clothing business wasn't too lucrative, and Murray thought he might use the location for some other business, so Mr. Harrah suggested that he put in an off-sale liquor store, open up the front, which he did, and it was quite popular.

We leased the rear end of the Jacobs Clothing Store from Murray Jacobs, and we put in a bar, which we named the "Blackout

Bar." The reason for the Blackout Bar, everyone was blackout conscious at that time due to World War II, and so we made it a dark bar, with a little indirect lighting.

This was our first experience with any gaming, other than Bingo. Originally, on our Heart Tango deal, we did lease a couple of slot machines. And I think this is where we first put in our own slot machines. We had about eight or ten at that time. We put in a "Twenty-One" table, and a one-man crap table. By a one-man crap table, I mean it was operated by just one man. It was a small table, and he used the stick and dice, and the whole thing.

Incidentally, Mr. Bill Harrah did have a bar operation in Venice, California. It was known as the Bamboo Hut. He had some entertainment, piano-type deal, and he had a fellow by the name of Jackson who was quite a popular piano player. He was a good one. Mr. Harrah brought Jackson to the Blackout Bar. And, of course, our piano, we had to cover it with black leather to go along with the theme of the place, and the Blackout Bar was carpeted. It was kind of a nice place for Reno at that time, and Jackson was exceptionally popular. He used to keep that place jumping till the wee, small hours. I think that was the advent, or the start, of entertainment in Nevada. I mean, there had been some—I think maybe over on Center Street, they might've had a piano place, and maybe the Riverside Corner Bar might've had a piano man at that time. I'm not sure. But after Jackson's popularity in the Blackout, well, there was different hotels, I think the Carlton Hotel, and different places, that emulated the piano-type operation.

And eventually—I don't recall any dates; we can refer to that later. I think the Heart Bingo, that building there, that Harolds Club building, and the Harrah's Heart Bingo, was owned by a Dr. Chase, and it was left in trust

to his children, and we thought we would be there forever. However, I think the fellow that was handling the trust worked out something whereby eventually, we lost our lease there. We still had the Reno Club Bingo.

HARRAH'S FIRST CASINO

In the meantime, Mr. Harrah had obtained a lease where the present Harrah's Reno [is], which was the Mint Club, at that time. (We can bring the dates in later.) And eventually, in 1946, we opened Harrah's Casino. It was "the casino to see!" We had an astrology theme, and that was our pitch at that time. It was "the casino to see." It had like a thirty-five-foot frontage, and it was a hundred and forty feet deep. We had two bars in it, a Keno game, a Faro Bank game, I think it was two wheels, and six "Twenty-Ones" and three crap games, I believe. And we had around forty slot machines. This was our first step into casino-gaming.

Our casino recruited some of the older casino employees and pit bosses. And at this time, Reno casinos employed shills; I mean, you had to have a shill, you had to. We were warned by the old school, you had to have shills to keep the games going, and this, that, and the other. So actually, what we did, we followed Harolds Club to some extent.

We put in Pace machines. (That was the trade name of the slot machines.) I think the most popular machines of that time were the Mills and the Jennings. However, Harolds Club was doing most of the slot machine business, so I think it was through Mr. John Harrah's thinking that we buy the Pace machines and follow success. We made our machines more liberal than any of the other competitors, and consequently, it's paid off.

Going back to the people that operate our casino, we did have a horse race book

in the back end. And we did learn, through operation, that it was better not to use shills, and we had all men dealers originally (Harolds Club did have some women dealers, though). we made a breakthrough by finally selling our people that were operating the casino that they shouldn't be blind to new ideas—I mean, let's get away from the old theories—and consequently, we eliminated shills, and hired some lady dealers, and it seemed to be more acceptable to the clientele. And so we learned many things, of course.

Eventually, we obtained a lease on the Frontier Club, which was immediately north of Harrah's casino. This gave us about [a] seventy-foot frontage by a hundred and forty foot deep. So that's the site of the present Harrah's Casino.

Mr. Bill Harrah, who has very high ideals (which John Harrah did, also), is a perfectionist number one, in my mind. And he's always been concerned about cleanliness, and high quality of employees, and customer details, and is always looking for the newest ideas and innovations, anything to make Harrah's operations number one. He's always gone first cabin, or first class, as it were. Many times, when Harrah's have done different things, promotions, or innovations for our customers, it's always been mentioned that only Harrah's would do it in this manner. I mean, it's a typical Harrah's operation. So, basically, Mr. Harrah thinks big, he thinks very big, and I've likened him to Cecil B. De Mille of the movies. Many times, some of us have considered things—maybe Mr. Harrah might bring them up, or maybe we might bring them up, but we thought maybe the fact that they were quite costly, we'd think that they were prohibitive, which would react very negatively to Mr. Bill Harrah, because he didn't feel that we were the ones to decide it was prohibitive. He should decide whether

it's prohibitive or not. Consequently, he's had many of us think big, but not quite as big as he thinks, however.

The original location of Harrah's, on Virginia Street here (I guess it was 210 North Virginia at that time), was when it was the thirty-five-foot frontage. Originally, we put in a rubber tile, inlaid square flooring, which was quite the thing at that time. And, of course, all our fixtures—I mean our Keno games and things, were either real fine oak or a mahogany hardwood. Everything was first cabin. We utilized many mirrors to expand the looks of the operation; I mean, rather than look congested, we tried to make it look larger. Mirrors work good in many ways—I mean, you can see what's going on for your own protection. Sometimes there have been many things done with dealers inside and outside, which weren't in the best interests of Harrah's or their customers. And we have learned to operate with mirrors.

In all of our operations, we have put in what we call "eye in the sky," or a catwalk, or a one-way mirror where you can observe. The reason for this is to observe operations. We want to make certain that our employees treat the customers in the manner in which we would want them treated.

One instance that Mr. Harrah mentioned many years ago was that we should always treat a customer, or someone that was coming into Harrah's operation as if they were a guest in our own home, which I thought was putting it quite clear to a lot of people. As I mentioned before, we try to kill 'em with kindness [laughing].

Referring to the casino at 210 North Virginia Street, eventually, we replaced the vinyl or rubber tile flooring with carpeting. It was fully carpeted, and I believe this was the first carpeted casino in northern Nevada. We also used terrazzo tile at that time,

which some people thought was prohibitive [laughing]. We put it out in front of Harrah's. We did have a steam pipe underneath it (this was our sidewalk), and the steam pipe was to create a condition where we wouldn't have icing and snow. It would melt the snow. And [we] also used the terrazzo around the bars for the foot railings and curbs. Since Harrah's has expanded, we've literally used tons and acres of carpets in all of our operations, which gives a feeling of luxuriousness, I think, for our customers.

And like I say on the Harrah's, they've always thought big, both John and Bill, and they have been benefactors to many, which is—a lot of things are unsung, things that I don't know that I have heard from different people from time to time. But they've done a lot of things behind the scene for people that never come to light.

When we finally got into the casino gaining, it was new to us, and consequently, we were at the mercy of a lot of the sharp people that—some were in our employ. They would feel that the money was theirs rather than Mr. Harrah's from time to time, and they would pass it to their associates on the other side of the games under various and different circumstances.

However, we did eventually eliminate the majority of that. And we did have, and always have had, some fairly high rolling games. However, we've always considered our operation a volume-type operation, and more or less of a "grind." We didn't seek out the high rollers. We just wanted a volume of people that would play for a pastime. However, we always were looking for high rollers—naturally, that's our business.

And from time to time, we'd have some pretty touchy situations. Eddie Sahati, who is since deceased, was quite a high rolling gambling operator. He had the Sahati Stateline

Country Club at the south end of the lake (which is now Harrah's, incidentally). And he would come in, and I think his favorite game was craps, a dice table. And he would come in in the evening, say, ten, eleven o'clock, and he would cover the layout with many chips. He was a high roller, as I had mentioned, and he would play for, oh, twelve, fourteen hours, and he did have lucky streaks from time to time, and it was always a little touchy situation when the bankroll wasn't too large.

Another incident comes to my mind in our Faro table, Faro bank, which we eventually did away with. We used to have some high rollers play there. The famed "Nick the Greek" (Nick Dandolos, I believe his name was) used to frequent our Faro tables, and he would play maybe twenty-four, thirty hours at a time, and he always made a situation quite interesting because he was one of the most fabulous gamblers in the country. And his money would fluctuate back and forth, and the outcome would always be in doubt, naturally. That's one incident I do recall very distinctly.

Another situation was in our first casino, at 210 North Virginia Street, we had a horse book, race book, but also a sports book, where we would bet on baseball, take bets on baseball games and football games. And we were neophytes to some extent in the booking business, and football betting was quite a thing (this was in '46, '47, around there; I'm not sure). I believe our man made his own "line," as it were, the point spread on the various games, picking the teams, the favorites, and giving the line, the odds. And sometimes, they might differ with other operators' lines, and there was always somebody around lookin' for an edge. And if they'd see a flaw in our odds, they would hop onto that.

One Saturday, I remember quite well. We took, as it were, a "bath," pretty good, and it,

again, was a touchy situation there. However, we seemed to weather that storm.

A DAY IN RENO GAMING OPERATIONS

Oh, I think a typical day, when I first came to Reno, was—I forget the hours we opened the Bingo. I think we opened around one o'clock, one p.m., and we'd run 'til five-thirty p.m., and then we'd close down for the dinner hour. We'd open again at—the next game would open at seven p.m., and then we'd go 'til, say, one a.m., or 'til our competitors closed. We didn't like to close and let our customers go to the competition, so we would always try to run a little longer than they did. And we weren't averse to picking up some of *their* customers, so it was a dog eat dog situation there. And as we left that one location and went to the location on Virginia Street, the old Heart Tango, I think our hours were similar. But then whenever we did have a competitive Bingo war going on, we'd always be the last ones to close. We'd maybe go 'til three, four, or five a.m., just that—we didn't want the competition to be operatin' while we were closed. So we put in many hours at that time. And, of course, it was not like a casino operation, where you operate twenty-four hours. I think we would—like I mentioned earlier, we'd have the bankrolls, and over on Commercial Row, we had the safety deposit box, which we kept in this big safe in the Wine House, which was next door. We kept our bankrolls there.

Of course, there was some banking to do, and I would do the banking, and I paid all the bills at that time, checks, and payroll checks, and things of that nature, and (laughing) never used to take too much money to the bank. But I think I probably opened the smallest bank account that ever was [laughing]. I think Darriel Doyle made that remark one time.

Had one situation when it was very weak. I think Darriel did say the smallest [laughing] one was a five-dollar deposit, or somethin'—I don't know. We were on the ropes, like I told you before. So when we moved over to Virginia Street, we didn't use the Wine House safe deposit box. We had our own little safe. We'd keep our bankrolls in our own safe, and I would still do the banking and depositing, and I guess was the bookkeeper at that time, too.

I remember one time on that location, where we finally picked up a little more property, the old Rex Club, and we had an office over on that side, right by Douglas Alley. And our janitor came to me one time and told me that—I think that he had trouble; I think he'd been in the penitentiary at one time, and he had acquaintances that were not averse to knocking over safes, and they propositioned him to let them in. He didn't do it, but he made me aware of it. So they wouldn't have gotten any fat cat if they had've, but, you know, it *was* the bankroll. I mean, we didn't keep—whatever we had at the time, just enough to operate on. But there were some seedy characters around.

And one incident, we got in the Blackout Bar, our first slot machine deal there, we had seven or eight—about eight slot machines, one dollar slot machine. Had a back door, went into the Reno Club, and it also had a back door, and then the Blackout had a back door. And one time [laughing], our dollar slot machine was missing. Somebody walked out the back door with it. Our bartender didn't notice it, who I think was in on the situation. But we finally found out who it was, and tried to get it back. And we got it back. I remember we went down to the police station, Mr. Harrah and myself, and it was one of the shady characters around Reno at that time. But he was a pretty cool cucumber. Mr. Harrah, myself, and the chief of police, and

this fellow was there, and he could lie with a straight face. In fact, I felt guiltier than he did—I mean—. [Laughing] I think if I'd've had a little polygraph test, I think I'd've been the guilty ones. But anyhow, we got it back. And I think the bartender was in on it. He arranged to have his back turned, or be out to the boys' room at the time.

That's about the extent of the Bingo operation.

And, of course, when we opened the casino, that was all new to us. It was a twenty-four-hour operation. We used to work—oh, I'd come in, I think, around ten a.m., and we used to count the money at that time of the shifts. I think I'd take the shift that came off at ten o'clock. I would count them, and then the shift would change at six o'clock, and I would count. By I, I mean myself and either one of the managers, the shift managers, or Mr. John Harrah, or Bill Harrah, whoever it was. And then I'd go home for dinner, and I'd come back maybe, oh, nine-thirty, ten o'clock and be there 'til maybe—the next shift would go off at two o'clock. I would count that. That was two a.m. And I'd get home maybe four o'clock normally, and so it was—. And that's the way we started out. And maybe I wouldn't catch all three shifts, maybe I'd catch two shifts, but we always worked a split shift where you'd be down in the daytime and then at night. We tried to meet as many people as we could, naturally, and see them in Harrah's. Spend a little time around the bars in those days.

There was never a dull moment then. There was always a new experience, and we learned as we went along, and try to change, always try to get an edge of some type. Like I mentioned earlier, about our slot machines, we felt that we had the most liberal slot machines in the state. And I think our slogan at that time was, "Our slot machines pay more jackpots per number of plays than any of the

machines in the state of Nevada,” something of that nature.

We developed the candles on the slot machines to show when somebody required service. A light would light if you needed change. When the jackpot would hit, it would light up. We were trying to merchandise our business, I guess. And we were always concerned about customer service, and we hated to see people standing around with lights burning, and wanting to play, and not getting a chance to play, and standing there with their currency. Maybe change personnel might’ve been busy, or if they were too busy, then we weren’t scheduled properly. We should’ve had more people. So we were concerned about customer service, and naturally, we wanted the machines going as much as we could.

MODERN-DAY OPERATION OF AN ENTERTAINMENT COMPLEX

Casino operation is a many-faceted operation. I mean, what the public sees on first blush, or first glance, is the main floor, and that's it. But there are many support services, it's a twenty-four-hour operation, and there's a lot of behind-the-scenes things, such as warehousing and purchasing and public relations, advertising and employee relation counselors, and industrial relations, and it's a three hundred and sixty-five-day-a-year, twenty-four-hour operation, so it's hard to visualize the scope of a casino operation.

ROUTINE OPERATIONS OF THE ENTERTAINMENT COMPLEX

Oh, I've delved into the temperature control—that was prior to air conditioning. Up in an area of this type, you have varying temperatures, but we've always gone for the best in air conditioning and heating, and we do have periodic checks—or continual checks, I should say—on temperatures throughout all of our operations, theater-restaurants, casino, Bingo, offices, and all areas for customer

convenience. And I think it's paid off in lots of ways.

We've always had to fight for space in our operations. We never had adequate space to put as many slot machines, or "Twenty-One" games, or crap tables—. It's a constant hassle trying to locate games and keep them, getting as many as you would like. And the floor space is quite valuable, and constantly, we try to get as many slot machines in (or whatever the games might be), in the smallest area that it will allow. And we've been told we've done quite a very good job in placing them, from different operators.

One fellow from Las Vegas was up here a while back, and he says, "I'm continually amazed at how many pit games and slot machines you get in your areas." I mean, down in Las Vegas, they have, oh, larger casinos—not larger, but they seem to have plenty of room to spread their games. It's a different operation altogether.

We design our own, we manufacture our own Keno blowers. Like I mentioned previously, it used to be a bird cage-type deal,

and they'd spin the cage and flip it around, and there was a chance for a manipulation from a Keno operator. They could palm a ball, or they could do this, or they could—. There's a possibility of controlling what balls might come out, what numbers. Eventually, we got around to what we call the blower-type thing we have. It's kind of a "rabbit ear," they call it, and ten balls will be blown up on one side of the rabbit ear, and ten on the other. And there's not any way that can be controlled, as long as the balls all go back. And we do take pictures of each game, the start of the game. We take a picture of the blower, the rabbit ear, to show that it has been cleared, and then we also have the picture of the game as it is drawn. We also microfilm all of the tickets that are drawn, in case there is a possibility of some collusion, or even a legitimate mistake of some type, and we can refer back to that. We've satisfied many a customer. We have satisfied customers in the past from some malfunction or some employee error, and we have also protected ourselves.

These're things that have evolved, I mean, through— well, I guess the sayin' that, "Necessity is the mother of invention," we've had reasons to invent [laughing] a lot of things to protect our customers, and protect ourselves from inside and outside.

In the Bingo, we have where we draw the numbers, and it's in view of everybody. We have a closed circuit TV that shows the number that's drawn so everyone in the room can see. If they call seventy-two, they know it's seventy-two. And when a winner is checked, someone has five in a row, or a cover-all, whatever it is, we have closed circuit TV that shows the card that is bein' called, and shows that the numbers are legitimate.

Many years ago, down in Venice in the Tango, there was a cheating method there where if someone would be working with

someone on the outside, they would call a false number, say, maybe a seven, twenty-three, and maybe they'll call a forty-seven, and a sixty-two. Well, maybe forty-seven isn't on the board, but they hold their thumb over it. But they used to just check it in front of the player. Eventually, we got around to where they'd have to pick up a card and show it to another player. And sometimes, they might show it to a player [laughing] that was in the combine, so consequently, this present situation, I think, is quite foolproof. I mean, we might be gettin' fooled, but we're not aware of it. But as I say, it's for the customer protection as well as the house protection.

There has been continual situations where the high roller would have a bunch of money out, and it was always quite interesting. Some people labor under the impression that all that glitters is gold. They feel that every time they see a wager go on a table of some type, and it goes down in the box they figure that's all velvet, not knowing the cash outs, let alone the overhead of a twenty-four-hour operation. I think, more and more, it's coming to light that it's not as creamy as people once believed.

One interesting part in the evolution of casino gaming was originally called "Chinese Lottery." It is now known as Keno. The limits on Keno are quite high. It's a long-shot situation where you can mark anywhere from two, three, four numbers up to eight and ten numbers, and for various prices on these tickets, and naturally, the more you play the ticket for (twenty numbers called; there's eighty numbers on the Keno ticket), you have an opportunity of hitting what is known as a "long shot" for an infinitesimal amount of money. It's quite popular with many people, especially Orientals. When we first started in the casino, we put a Keno game in. I don't recall now—I think our limit at that time—originally, it was a five thousand-dollar maximum payoff

each game. Eventually it was raised to a ten thousand-dollar limit each game.

However, casino operators always want to develop their own clientele, and they're always tryin' to increase their volume, and consequently, there would be, in a sense, a "Keno war." One operator might decide ten thousand isn't the right limit, so they might increase it to fifteen. Over the years, it went from five thousand, and it is now a twenty-five thousand-dollar limit. Although it's a long shot, we've paid many, many twenty-five thousand-dollar tickets, and some to very prominent people, and others to people who are operating on a lesser bankroll. However, when a Keno ticket of that size, or any large Keno ticket is hit and paid off, it does tend to stimulate the game so everybody wants to get on the bandwagon.

[What games do I like best?] Well, I like [a] crap game, but generally, if I'm in some competitive place, maybe a little complimentary play, I'll generally play "Twenty-One," 'cause—maybe I like to sit down—I don't know. You seem to be more on your own mostly, there. On a crap game, you're still on your own, but I mean you don't shoot the dice every hand. This way, you make your own decisions right at the time. However, I'm not a very good "Twenty-One" player.

Mary Ellen Glass: Do the club managers generally play a lot?

They don't play in their own establishments. There was a time, a while back in Las Vegas, where the various owners would go to the Strip casinos, and there'd be plenty of high rollin' play, and eventually, they got away from it because there was an awful lot of money changing hands, and I don't think the Gaming Control Board thought it was in the best interests of casino-type gaming.

As far as Keno bein' a popular game because you can win a bundle on short money, it was quite popular. And prior to several years back, a Keno player could mark a ticket which they would call "long shotting" a ticket. They could pay for it in advance, and play as many games as they would care to. They could play it around the clock, if they so desired, and they wouldn't have to be on the premises. They could be down in their place of business, or they could be in the theater-restaurant, they could be anywhere. They'd start, on, say, start on Game One, they could run it for a hundred games, if they wanted. And it was quite a thing, 'cause people would be in action all the time without runnin' back to see what was going on. However, one of the regulatory agencies several years back said it was a no-no, and consequently, we had to eliminate that particular part of the Keno game. Now each winner has to be paid immediately after the game is run. We couldn't pay it after the next game started, which was quite hard to reeducate people that are in the habit of corning back maybe a day or two later, or a week later, to pick up their winnings. And it was a little hard to indoctrinate them. The customers thought that it was something that we dreamed up, and it wasn't very pleasant, as far as they were concerned. It did have a tendency to lessen the activity of the game.

[Consults paper] When Harrah's first opened the Bingo parlor in Reno, we bought our license directly through the city of Reno, and a county license. There was a license on Bingo, and also, on slot machines. However, at that time, we had no slot machines other than on a concession basis. And during the year 1945, the licensing, taxation, and control of gaming were handled solely by the counties and cities until 1945, when the Nevada Tax Commission was ordered by the legislature to license, tax, and control gaming

statewide. This produced an additional layer of government activity related to gaming because the counties and cities did not relinquish their historic position.

The State Gaming Control Board was created in 1955 as an enforcement and investigative unit of the Nevada Tax Commission. In 1959, the legislature transferred licensing, taxation, and control of the Tax Commission to a newly-established Nevada Gaming Commission, and designated the State Gaming Control Board as an arm of that body, with responsibility for investigation, auditing, and enforcement. These events, extending over a period of many years, enabled us to offer visitors the assurance of an honest deal at the tables, and moreover, developed a government and citizenry well adjusted to a twenty-four-hour casino-type gaming [operation].

Any consideration of the economic importance of gaming must include entertainment and tourism. The gaming industry, in overwhelming measure, develops these two elements, which become one with gaming. And the complex becomes an inseparable and integral part of the total economy of the state. The gaming industry provides lavish entertainment, excellent accommodations, and promotional efforts beyond estimate, all of which brought more than 22,000,000 tourists in Nevada last year (that was 1970, I believe). Well, they had 24,000,000, I think, in 1971, right? I think it's about 24,000,000.

Projections for the future show a steady annual increase in numbers of visitors, and the experts show that more than sixty percent of Nevada's economy is attributed to gaming. This means that on the average, more than half of the income of every Nevada worker is generated as a result of the gaming industry. The college professor, clergyman, grocery

clerk, lawyer, auto salesman, government employee, landlord, physician, taxi driver, dentists, schoolteachers, et cetera, get more than half their income because of [the] vigorous, growing, and dynamic gaming industry in this state.

The last twenty-five years have witnessed almost unbelievable growth in several parts of the state. During this period, almost every vocational and professional group banded together for the purpose of mutual advancement. The list of such trades and professions include physicians, teachers, lawyers, contractors, truckers, motel operators, firemen, retailers, gasoline stations, et cetera.

Harrah's firmly believed that the changing of these laws was a boon to the state of Nevada. Harrah's, always having esteem for a high-class operation, feels that it was. Consequently, it has proven a point, where people feel that they can come to the state of Nevada without any qualms as to getting a fair shake of the dice, or getting a good shot of the long shot Keno ticket. They know that they will be paid, and they have very strong confidence in Nevada-type gaming operations.

When the accusation was made in regards to the possibilities of skimming in southern Nevada casinos, there were some controls put in by the regulating agencies regarding accounting boxes, the drops, and various type controls. At that time, it was quite complimentary to Harrah's to be set up, in a sense, [as] an epitome of a well-regulated operation. And the agencies came to our people and our accountants, our CPA firm, and we gave them access to our records and our procedures in handling the monies, and consequently, many of our procedures were made a part of a control throughout the state. To my knowledge, there never has been any

discussion of skimming in northern Nevada. However, you hear many things from various sources. Some people say there's skimming in all business, some more than casinos, percentage-wise. However, that's not a proven fact. But casinos are not the only ones that should be criticized in the light of skimming.

One reason northern Nevada has been held in high regard in the gaming industry is, namely, Harolds Club, which was a family-type operation; Harrah's, [of] which Mr. Harrah was the sole owner prior to Harrah's going public recently; and various hotels and other gaming establishments basically were a family-type operation and sole owners. And there was no combines, as such. And northern Nevada is becoming increasingly more popular; however, Las Vegas has done a tremendous job in promoting Las Vegas. I remember when I happened to be in Las Vegas the night the Sands Hotel opened, which was—I don't recall the year, '50-somethin'. And it seemed at that time that they were overbuilding [laughing], and many people had that feeling. And since then, they've continued to grow. One of their major reasons for their growth is the fact that they have a multitude of airlines servicing southern Nevada, and, by the same token, northern Nevada is crying and has a dire need for more air service. And now that we do have an international airport, I think it should stimulate, which it already has. It's been strictly cargo now, but eventually, we do hope to have passenger service. [In] talkin' to someone just last evening, they think Reno is an ideal situation because a lot of the coastal areas, San Francisco, mainly, also, Los Angeles, they have a tendency to be fogged in or socked in, whatever the case may be. And I know not only is it disturbing, but it's a touch-and-go situation. you never know whether you're going to make your

connections if you have to go to the Islands, or going East, or wherever. And the feeling here is that Reno would be ideal to fly in and land three hundred and sixty-five days a year—maybe three sixty-four.

But southern Nevada, as I've said, has had a multitude of airlines. They have service from everywhere, direct lines. And I know many people I've met, through Texas or Arizona, different areas, they say that you just can't get to Reno, "We would like to come see you, but it's just too much of an effort to get there." And even when we do have promotional deals, we have some—. Well, we have an annual golf tournament at the Lake, and one in Reno now. This will be our eleventh one this June, and we have people coming from forty-some states. And they do have problems with their scheduling their air transportation. And likewise, I go to various areas, and the situation's in reverse; you have a lot of waiting time from different airports, and no direct flights to certain areas. However, when and if we do get more air service here, I think Reno will come on strong as a tourist mecca. Many of our people seeing the Lake Tahoe-Reno area for the first time just can't get over the contrast between southern Nevada and northern Nevada. Many of them say that southern Nevada is more or less a lot of glitter, or honky-tonk-type operations (and they have some fabulous hotels, as you know). But they feel that Reno, with the beautiful Truckee River, it feels more of a city, and they're quite impressed. And I know that we've had people from all over the world, namely some of the entertainers there at Lake Tahoe, they'll say that they've been everywhere—Europe, and different resort areas—and they think Lake Tahoe is the most scenic place in the world. They might be stretching the point to some extent, but they are sincere, and it's equally as beautiful as many places.

Harrah's has always tried to operate as a class operation, and consequently, we have advertised highly in the metropolitan areas, and we did go into an extensive highway billboard campaign, which Harolds Club had done prior to our going into the casino gaming business. They saturated the country, really. And we followed suit to some extent, with the quality-type, easy-to-read highway board. And we always felt that people driving at fairly high rate of speeds, the message should be short and easy to comprehend. Through our various advertising agencies, we spend a lot of money in the Bay areas, Sacramento areas, the valley areas, to let people know that Harrah's had a casino, and it was a casino to see. And consequently, we have always been members of the Chamber of Commerce, and different organizations, that benefit the city of Reno. And we did our utmost to get people to Reno, and consequently, with our type of an operation, we always have had a clean front on the exterior of the building, which— [laughing] it's not only a clean front, we're clean all the way through. But we have tried to do the most to keep Reno a pretty city, and whatever buildings we do have, we've always maintained them in a high caliber. We don't wait 'til the paint is peeled off. We have a continuing maintenance program. (I'll be digressing into the hotel and the whole thing now, but I'm gettin' away from that.) But one thing we do, just in our hotel, we have a continual operation there, of maintaining—we'll go floor by floor, just to keep things shipshape. And, of course, any emergencies, they are taken care of right now. We do have a customer questionnaire to tell us about where we're lacking in our services, or where we could improve, and any things that are in a complaint-type nature or a negligent nature, we get on right away, of course.

But getting back to the highways—I mean, we felt that we should make Reno known, and make it attractive for people to come to our area. And consequently, we feel that we did quite a job in bringing people to Rena, as did Harolds Club. However, many of the smaller clubs that didn't see eye to eye with us, or—not that they didn't see eye to eye with us, but they didn't have the foresight to advertise, and the markets where people were available to come to Reno. But when they got on the scene, no matter who brought 'em here, they would try to exploit them, as it were, by giving them tokens and different things, which we thought was not of the highest caliber. We try to treat people properly when they get here. Well, first of all, we try to get 'em here, and then we want them to go home singing the praises of Reno and the surrounding areas.

[Do I believe contractors think the gaming industry is just fair game for construction people?] Well, I don't know if that's the general attitude, but I think, just like we were speakin' earlier, people think that everything in the gaming industry is just cream and velvet, and they have a tendency to feel that they can charge a little more. However, we have what we believe are controls. We always have at least three bidders on any major construction. On anything of an emergency situation—I mean, it might be a cost-plus, or “not to exceed—.” But on any of our major constructions—on all of our construction, really—it's that we bid it out. And we do have local contractors work the year around, and they are not the type of persons that will gouge us—I mean, they've made a pretty good living out of just being associated. Maybe, as your remark— [laughing] we might be one of the pigeons. I don't know, but I imagine [people who say that] might be referrin' to gaming in general. Not that I think that we're a hundred percent

perfect, but we do have what we think are pretty good controls, and maybe they all get together on something. I doubt it, however. Maybe they do—I don't know.

We've learned a lot. And we've learned to [laughing] control our construction department. There's some highly qualified people in it, and we have had turnover in that department too. We do expect an awful lot. Our construction is different than most other people's construction. I mean, it reverts back to Mr. Harrah again. He wants things "A-number one," and certain ways, and we go into—we just don't go and build. I mean, we'll have a mock-up. We had a mock-up of the hotel room here, and spent thousands of dollars getting it the way we wanted, which is money well spent. We also have a mock-up of our Lake Tahoe room over here, which—this is something. we don't tell everybody, of course. But we find that, better to make the mistakes in the mock-up room than in a three hundred- or a five hundred-room hotel. We multiply it by five hundred. I mean, this is something that our competitors might be doing, and might never have thought of doing, or they might want to follow suit. But I don't think that they would do it with the detail and expense that we do.

I think originally, when we had our Bingo parlor on Commercial Row—Tango parlor—we had like six employees. And in order to familiarize our clientele with our Bingo agents, or Tango agents, however they were called in those days, we had our names embroidered on the pocket, like a "Bob," or a "Bill," or a "Fred," or whatever the name was. And consequently, our clientele did call us on a first-name basis. And I do feel that we became personally attached to these people through that method. Eventually, we went into the casino business, we've always worn name plates. I think in the casino, we have,

oh, about twice as many females as we have male dealers, and they all wear name badges, which— I think some of our competitors have utilized this method, and some of 'em originally thought they were the first to use it. But I think, actually, our first Tango parlor in 1938 with our six employees, I think that was where it originated.

[Consults papers] Mr. Harrah has the same appreciation for the natural environment that he does for authenticity. In 1966, Mr. Harrah bought a ranch on the middle fork of the Salmon River, and it's only accessible by airplane to a dirt landing strip, a riverboat, or a three-day horseback ride. The original building on the property was built in 1885 and was probably a trading post. It, along with the rest of the original buildings, has been painstakingly restored. Now, customers, business associates, and entertainers enjoy the ranch and communication with the outside world only by two-way radio, which crackles all day long in the kitchen of the main lodge. Harrah's executives can enjoy the lodge for hunting, fishing, and frequent seminars.

Once, when the question was raised about cutting down a single, big pine which stood near the old homestead in this primitive area full of trees, Bill Harrah balked. It was thought to be diseased, but to be sure, he had a specialist flown in. The tree was healthy and still stands.

Even Harrah's customers benefit from his generosity. As I have spoken originally, he was the originator of the bus program, which brings people to the casinos, and then reimbursed them upon their arrival. And his theater-restaurants he believes are there to entertain good friends of the casino. On New Year's Eve, the best night of the year, his theater-restaurants are for invited guests. In these ways, he can repay them for their patronage by picking up [an] enormous

number of dinner checks. And each lady of the party receives some memento of the occasion, like maybe a cake plate with an engraving of the New Year's Eve, such-and-such a year, and starring (the entertainers). And there's always some novel gifts of that type.

At least one night a year, every motel owner in the area is invited with his wife to be his guest for a show. It is their support that has helped establish the gaming operation as the second largest in the world, second only to Howard Hughes. Hughes became number one only recently by the acquisition of the property of a long-time Harrah's competitor, Harolds Club, in Reno.

About people bein' addicted to gambling, Bill Harrah thinks that very few have a problem. A person who has no control over gambling has no control over other things, often is unable to handle his money well in other matters.

When Bill Harrah was in college, he considered gambling a profitable business and bought out his father's interest in a small Bingo parlor in southern California (of which I have referred previously). He says, "I used to change the games to figure out new ways to attract people. Now I do it with entertainment."

As far as his gambling, when he's in Europe, he sometimes goes to the plush casinos there, just to keep in touch with gaming in different areas. And he's not a big-time gambler, really, but he's quite amazed that, he says he [laughing] wins quite often. He doesn't play any system. He just plays by the seat of the pants, I guess, and just hunch betting. In Nevada, it's against the law for an owner to gamble in his own establishment. However, when he visits other casinos, he plays as a courtesy, complimentary play.

Many of Harrah's management who have been with him almost from the beginning

like to consult him on major decisions. They also know he likes to have something to say about little things. Once, when he happened to walk by a theater-restaurant, a band was rehearsing. "Are we payin' them to warm up like that?" he asked.

The answer was, "Yes."

So he put them to work playin' dinner music before the show [laughing]. [Consults papers] "That's an easy twenty minutes, but it lets them get warm for the strenuous hour's work playin' complicated arrangements," he explained.

Sometimes, the success of his empire amazes even Harrah, himself, or maybe he just has to stop to grasp it all. Several years ago, drivin' to his Lake Tahoe casino from Reno on the two-lane mountain highway (which has since become a modern, four-lane road), he was impatient with the traffic. "Then I realized where they were all going," he smiled quite wryly.

Yeah, in retrospect, looking back on the little Bingo parlor we had, it certainly has changed. And as of 1971, we have, oh, three or four airplanes. I think we have a Twin Otter airplane that's used as a cargo-type plane that takes supplies into the Middle Fork Lodge up in Idaho. And it also transports passengers. It's ideal for this mountainous area and a short landing strip. It lands almost on a dime. It's quite an airplane.

And also, we have a Jet Commander, which is a very nice airplane. It seats about eight, I believe. And we always have a pilot and a copilot on all our planes in case something should happen to the pilot—in other words, a little insurance there. I think the Jet Commander'll do, oh, five hundred and fifty miles an hour, something of that nature. And the basis for the Jet Commander is that we transport a lot of our entertainers on short notice sometimes. I mean, there's always

emergencies coming up, where somebody is ill, or can't make a date, or [might] be conflicting dates, and we might have to fly to different areas to bring them in, or bring a replacement in. And we also use it for our better gaming customers; some people refer to them as "high rollers." We transport them from time to time, and then on these special occasions, like our New Year's Eve guests. We might have to fly some of them in. Or any of our promotions, like our golf tournament, some of our celebrities—I mean, not only entertainers, we have different type celebrities that we do entertain, and we bring them in and out. And just repeating myself, there's always emergencies where you have to maybe fly some entertainer to Los Angeles, or Las Vegas, or maybe Chicago, or New York, or maybe a Perry Como might have a situation where he has to be somewhere, or Sammy Davis, or Bill Cosby, or anyone of that nature—Mitzi Gaynor, or Petula Clark.

And along with that, we do have a fleet of company cars, plus maintenance vehicles. We do have some limousines to transport people from, say, the Reno airport, or Tahoe airport to Lake Tahoe, or vice versa, to Reno, and Mr. Harrah does have the Rolls Royce agency here. He's also the Ferrari distributor for the seven western states, or nine western states—I don't know just how many. And I think we have like a hundred and forty-seven company vehicles in the fleet, which includes street sweepers, limousines, executive cars, and trucks of every size and dimension. We [laughing] have a water truck up at the Lake to sprinkle the area when necessary. And we have snow equipment, blades, and snow blowers.

I mentioned this earlier, Harrah's does have a executive health program. I mean, we're always conscious of health and good hygiene, and even as far as recommending or furnishing people with breath scents—I

mean, like Binaca, [or] something. We make those available to our people, and we certainly don't want any offensive breaths, period, let alone bein' down in public areas. What I started to say was that we have a executive health program where we send many of our department heads, or supervisors, or managers and executives to various clinics. Some of them have a choice of a clinic here in Reno or going to Woodland Clinic, which is Woodland, California, outside of Sacramento. And it's an annual deal. Some of us go back to Mayo clinic every year. When you're back at Mayo clinic, you have time to visit with people from various areas. And you mention Lake Tahoe or Reno, it's surprising how many people don't realize just where it is. I mean, it's hard for us to conceive, but I guess it's if they told us "Lake Winnebago," or somethin', I wouldn't know where *that* was, either [laughing]! I think there's ten thousand lakes in Minnesota. You stop to realize that we're not too familiar with a lot of various areas, ourselves. But it's a never ending thing to keep promoting, and keeping people Harrah-conscious, or not *keepin'* 'em Harrah-conscious, *makin'* 'em Harrah-conscious. We've always felt that whatever publicity we've gotten through columnists—I mean, like national columnists—. We've had Earl Wilson up here, and many, many others, not just to be singlin' him out. But whenever there's a mention in a metropolitan area paper—I mean, east coast or west coast, or central United States—I think every time you maybe get a subliminal reaction to it—we're plantin' the name "Harrah's" in the back of the subconscious, I guess, and we do want people to feel that when they hear the name Harrah's, they have a desire eventually, maybe not just get up and take off and head for Harrah's, but if they're in the area, we'd certainly want them to feel that it's a place to be seen or [to] visit. And

I think that' the way—I know a lot of places have affected me—. I mean, just through old radio days where you hear “Edgewater Beach Hotel,” and somewhere, or different places like that—it makes you conscious of the place, and when you are in the area, you feel that you should see it because it's a place to be seen. It's the “in” thing, as it were [laughing].

And not being able to advertise gaming, *per se*, is what makes it really difficult, isn't it?] Right. Right.*

Just thoughts and rambling—. In reference to the “red line” in the Reno area, I feel that it's something that was definitely needed and beneficial to the gaming industry, and beneficial to the state of Nevada and the city of Reno, as such, the reason being that, had there not been a limited area, or a restricted area—. You get your honky-tonkers, people come in operatin' on a shoestring, and the town would be the worse for it because they would try to bleed the customers. They wouldn't operate with the ethics of a major casino. We've always felt that we've tried to upgrade our place, and I think other places have followed suit, figuring that, well, they like to follow success, and I guess we are [laughing] successful. And consequently, some of our policies and our basic thinking of upgrading the industry has rubbed off when people who have been employed by Harrah's have gone to various gaming areas, or competitors. I mean, they do, which is only natural. I think they try to implement anything that's good elsewhere, which we certainly would do.

I remember a while back, both in Reno and Lake Tahoe, where you'd have the outside public address systems, where people were sellin' their wares, like at a carnival, or at a county fair, and those things all have a tendency to degrade the gaming industry, I feel. And we've felt that things of that nature are not to the best interests of the gaming

industry. Consequently, if there had not been a red line (I'm repeating myself, I guess), people would come in on a shoestring, and maybe they might get a good July and August out of it, and then what happens in the winter? I mean, your produce people, and your meat packing people, and various other people'd be left holdin' the bag in many cases, which not only happens here, it's happened in a major casino [King's Castle] —hotel-casino at Lake Tahoe—just recently. And those things are not good for the state, they're not good for the gaming industry, or not good for the suppliers.

Just like in Lake Tahoe I feel, not to be in a bragging category, or a braggadocio, whatever you say, but I feel that we have kept gaming at a high level, and the resort area, our entertainment, and everything, has been upper crust, as far as we can see, and I think that various competitors have upgraded just to keep—oh, I think we've upgraded the industry. And just like on the California side of Lake Tahoe, there's a lot of small, fly-by-night little hamburger stands, and things of that nature, that the signs're bigger than the establishments, which has come about, creating a need for a sign ordinance, which is good. But if all were to think big, or think properly, it wouldn't be necessary. Sometimes an ordinance is a little tough on some of the ones that do things in the high caliber status.

[Concerning the “red line”], I think without that line, like I'd mentioned before, that you would come in with some fly-by-night operators that could hurt the industry. And I'm just referrin' back to upgradin' all the time, and this is just the reverse of upgrading, I would say. I think the hundred-room hotel

*Federal laws have prohibited interstate advertising of gaming.

thing* is a good idea. I mean, if people want to come in and contribute to the economy of the state, and come in with an assured bankroll, I think there's nothin' wrong with that.

Plans are often announced for someone to bring in a hundred-room hotel, but they seem not to materialize. What happens to these?

Well, I think, basically, most of 'em are just promotional deals. I mean, this promotional deal, I don't know if they are adequately financed or not. I think someone gets the idea, and then they want to promote, [and] they seem to fall through. A lot of these people are—well, it'd be people of a lesser caliber than *those* that would come in and finance a honky-tonk nick in the wall, if they had an opportunity to. And they might be here for four or five months, and then leave the local suppliers holdin' the bag, and they might give a black eye to the industry in the way they operate.

What kinds of changes have gone on in the organization since Harrah's went public?

When we reorganized, I think it was handled very well. That's prior to goin' public. And there's been some different positions established, and different responsibilities, and things that have all been for the good. When we went public, I think whoever received the prospectus, they all seemed to think it was an excellent prospectus, and they were very complimentary. And as far as any explanations, we haven't had any problems, to my knowledge.

I enjoy it. Stock is going well, which speaks for itself, I guess. When we first went public, I think it was the worst possible time. The market was down, and things were really bad, and from what I gather, it was the worst time

in the world to go public. And we were very well received by the public, and it's getting more so.

As I mentioned previously, Harrah's did go public, I think on October twenty-seventh. And I was reading the *Harrah-scope* here, it says,

A dividend of eleven cents per share on the shares of its common stock has been declared by Harrah's. The dividend was announced at a meeting of the board of directors in Reno on December twenty-first, and it was paid on January thirty-first to Harrah's stockholders of record, those who held the stock until January tenth. The sale of the 450,000 shares of Harrah's common stock to the public began on October twenty-seventh, following registration with the Securities and Exchange Commission.

HARRAH'S TAHOE

We haven't actually talked about Lake Tahoe, but when we first went to Lake Tahoe, we didn't know what to expect, and I forget how many games we put in—six "Twenty-Ones," and three craps and two wheels, and so many slot machines, and we didn't know if we were over-expanding or not. And we hit it pretty close to the button. We were really busy. But then as winter came along—I mean, it was strictly a very short season up there at

*Reno city ordinances require that unlimited gaming licenses may be granted only to hotels with 100 rooms or more, if the establishment is outside the downtown casino (red line) area.

that time, in 1955. And we found that in the winters, I think on the graveyard shift, we had like only five people workin' the whole place. It was that quiet, you know. Consequently, when your summer comes, you have an influx of tourists, and that, and you do have a lot of turnover in help, and it's pretty hard. A lot of those people are only there for a few months, and they bear a little watching.

But the season has been lengthening through various promotions, and consequently, our recruiting program through the colleges, and that, it's been a little expensive goin' around and recruiting, but we did come up with some high caliber people, and we're also spreadin' the gospel of the beautiful Reno-Lake Tahoe area. There's a lot of intrinsic in there that people write home to their folks and create desires to travel. And we have something in the *Harrah-scope* and different things that we've done on various summer help from the different colleges, and even the University of Nevada.

Our first promotion at Lake Tahoe was Greyhound Bus. We made arrangements with the Greyhound Bus to haul people from the Bay area—San Francisco and Sacramento, originally— and we'd give 'em a free bus trip. I mean, whatever the fare was at that time, the people would pay it, and then we would refund it to them, and then we'd also give them a complimentary dinner and a split of champagne. And that was just to get us goin'. And people thought we were nuts doin' it, and we weren't so sure we [laughing] weren't nuts, I guess, but it's a long winter, and it was kind of a backbone of the operation there, especially in the winter months. And as it progressed, we learned what schedules were the best.

First of all, we got some seedy-lookin' people, amongst other good ones, of course. But some of 'em, all they'd want to do is just get up and get a free ride up at the Lake

and back, and have a dinner and a split of champagne. Others were drifters that were on their way East and they'd ride the bus up there, get their refund. I remember very distinctly one time, I saw a fellow with a bedroll on his back, and he was quite a seedy-lookin' fellow. However, as the program developed, and was accepted, and became more popular, we cut back the refunds and eliminated the meals, more or less. It was expensive, but by doing this, we upgraded the clientele. We weeded out the seedy type people. And consequently, as the program did grow, we had many buses coming up there. And then we tried to schedule them so we'd have people there all winter long, of course. But then in the summertime, or as the season started to progress, well, we'd—we'd cut out the schedules that would arrive at the height of our peak business, and that. And we would schedule 'em to come in on the graveyard shift, or the early morning. So we'd try to hit the peaks and the valleys.

And I remember in talking in one of our negotiations with the Greyhound people down there, this fellow I used to talk with. on this at that time, he was tellin' me that—oh, I don't know—we were negotiating, and he was telling me how good they were doin', what good they were doing for us, and I told him, "Geez," I says, "we're just building ideally for you." I says, "When your winter season ends, you have to let part of your drivers go and put your buses in the shops, and it's a valley situation for you. I wish we had that." I said, "When we try to get peak business, I mean, we can't find the people to handle it, you know, and we have to let 'em go, and here you can kinda level out your whole program by our supplementin' our buses. Instead of lettin' your drivers go, you have your equipment rolling. What we do is that we get a peak business, and we hire the people, and then

when the business falls off, then we have to start shavin 'em back. But it's really an ideal situation for you," which he agreed, but I don't know if I made too many points [laughing]! I think I did, really, but—. So consequently, we have spread out from different areas, one down to Livermore, and Stockton, and Lodi, and areas of that nature.

SLOT MACHINES

In referring to our slot machine operation, when we first started here in Bingo, we had a couple of slot machines put on location at the little Heart Tango. And they were set at the factory, and they were anything but liberal. We had them on a Concession basis, and the operator would fix them on a percentage, and we would get x-amount for having them on the location. However, when we did get into the casino operation which I'd mentioned previously, we did get into our own slot machines—well, first of all with the Blackout Bar, as I'd mentioned. And we did liberalize the method of payouts so they would be constant pays, and people would have a reason to play the machines.

And at one time—or, when we first came here, there was quite a reference to "one-armed bandits," which—people still use that phrase from time to time, but not as it was at that time. Mr. John Harrah was very disturbed about that phraseology, feeling that our slot machines were quite liberal, and they [laughing] weren't bandits. They might've only had one arm, but—. So we did try to live that phrase down, and we've never referred to it. And I think, consequently, you don't hear it as much as you had in the past. But slot machines have been the major part in Harrah's success, the fact that they do pay out, and people know that, and consequently, it's quite a pastime for a lot of people.

[Do we have trouble with people who try to cheat the slot machines?] We try to stay one step ahead of them. However, they're quite smart. I remember someone first mentioned "rhythm play" to me on a slot machine, and I thought they were absolutely nuts. I didn't think it was possible to—. However, in watching certain [laughing] rhythm players, we were convinced that it could be done, and—. However, there's been many methods of cheating slot machines too numerous to—not too numerous to mention, but I don't remember all of them. But we do have a man, Bud Garaventa, who has been with us for many years. And in my estimation, he's the best slot machine man in the country, I'd say. And he's always found these cheating methods to be a challenge, and whenever something comes to light, and we find out we're getting the business, as it were, well, we naturally try to overcome it, and sometimes it takes a little longer than some areas, but we always manage to lick the problem. And consequently, I think that there has been cheating. There's always cheating goin' on from the outside, and you never know until you catch it. But we feel that in our slot areas, we've been very capable in combating the majority of this.

[Did I ever get involved in modifications of the machines, to make them more liberal, or to make the decision on the percentages?] Well, I was instrumental at one time in setting the slot combinations. And through Bud Garaventa and myself, we used to figure out many combinations on different type slot machines that we have. We have many different types. I think we've improved on any slot machines in the whole state, the reason being that I think our combinations are more interesting; through the placing of certain symbols, I mean, there's always a very good possibility of winning. I mean, some places, they—well, they used to have lemons on the

first reel, as you're well aware, and as soon as a lemon'd come up on the first reel, you knew you were dead, so the other, second and third reels, were anticlimactic. And consequently, in the thinking that Bud and I would have on this, that we'd try to make it interesting. I mean, if we had x-amount of cherries, oranges, or plums, or bells, or bars, we wanted to make sure that there was always a climax—I mean, you weren't shut out on the first reel. Some people would have their slot machines set with maybe one plum on the first reel, or one this, or one that. But we've always tried to have a multiple selection, and I think it's been very invigorating, as far as the machines are concerned.

[Do we help the manufacturers in putting these together?] Well, basically, we manufacture our own [laughing]—I mean, We've bought machines. And there was times when slot machines were pretty hard to get, and Bud was always—through other people—I mean, we've had leads, and we've come up with machines. But basically, we have our experimental slot machine shop. We make our own slot machines. We have slot machine shops on every location where we are, for upkeep and maintenance, but whatever machines we've had, we've always—we might not have manufactured the machine, but we certainly manufactured the interiors, I mean, to make it a Harrah's slot machine.

We have many different types of slot machines. We have some that are all jackpot machines; they pay nothing but jackpots. There's no small pays. And we have a "twin jack," and we have, oh, many and various types, but—. We have an eight-reel machine that pays—I think it pays ten thousand dollars if you line them all up. And we try to make interesting machines. We've [laughing] made many machines, some that didn't go over so good, but we didn't stick with them, just

because we thought they were good—It mean, if the customers didn't like them, that's the criteria, right there. We have the "Twenty-One" machines, and we also have a Keno-type slot machine. (I mean machines, plural.) But anything that the customer is interested in, we stay with them.

SECURITY

As far as our security people are concerned, we screen them closely, for temperament, and things of that nature. We were always concerned about eliminating any problems before they arise, and we have been complimented in the past by people, that they feel a man can go about his business and leave his wife in a Harrah's gaming establishment without any molestation of any type. And it *is* a compliment, I'd say. But our security people don't carry any sidearms, or things of that nature. And we always have them try to talk people out of the establishment, if it's necessary, and only as a matter of self-defense will they forcibly put someone out of the buildings. Then throughout the day, they tour the facilities, and they do make head counts as to how many people we have at various games or facilities, just for our own knowledge. And they are most pleasant. They get to know our clientele, and they are, in a sense, a host in greeting people and treating them as we would like them to. And they do kinda keep an eye out for any crossroaders. They have a book of various people that have been told not to frequent Harrah's establishment for various reasons. Maybe they are slot machine cheaters of a type, or maybe from past experiences on cheating "Twenty-one" games, or just by reputation, they're not wanted throughout the state in any gaming establishment because of the nature of their method of doing business [laughing].

But I remember very distinctly one time, when we were neophytes in the gaming industry here in Harrah's Casino, that, well, from time to time, people would match up our dice? or get our dice and maybe load them in some manner. And I remember one time where this one local fellow ran some dice in on us, and our pit boss was sharp enough to catch him. And he just more or less gave the fellow a warning not to do anything of that nature again. And the very next roll, [laughing] he came in with another set, and that was all she wrote, as far as he was concerned. But as a rule, many persons would—after catching them the first time, they would be relaxed enough not to suspect 'em on the very next roll, which this fellow was sharp enough to do.

From time to time, of course, we get foreign coins. We used to get Australian coins in the slot machines, and different types of coins that might operate in the machines. And we generally get descriptions of people that had been playing 'em. We make our neighboring establishments aware, and our Lake Tahoe operation. We exchange information back and forth from any cheating-type people that are in the area, or things that might've happened in different casinos. And they will go so far as to match up our gaming cheques, which we use on the "Twenty-One" games and crap tables, and sometimes they're quite hard to detect. And there's a lot of time and effort goes into cheating gaming establishments. You never know how much you are being cheated, I guess, really. Well, there was a remark about one of our neighboring establishments] once, that they had to win the money two or three times before they really had it, because the operation was, in a sense, "loose."

But it's a constant challenge, basically, on slot machines. Whenever they come up with a new gimmick, it takes a little while to be made

aware, and then when you're aware, you have to find a method to eliminate that particular type of cheating. And while you're doing that, they're [laughing] makin' up other ways, so it's a chicken and egg situation, I guess.

In the past, especially when we were neophytes in the gaming business, we had situations where people would cold deck us. They'd come in when the deck was already set up so they could chew us out pretty good, and they maybe would have inside information—they'd be workin' with the dealer, the "Twenty-One" dealer. And we've also had, I guess, any type of cheating goin' on. In our Keno games, we had rigged Keno tickets, and consequently, we did evolve a system which I spoke of earlier, about the rabbit ears and the blower, rather than the cage, and our protective method with cameras, and things of that nature. But prior to that, there was always somebody out to get you.

And there's always been a method of "Twenty-One" dealers tipping off a customer that might be there, and by a different signal, whether she's going to hit, or he's going to hit (whichever the case might be with a male or female dealer). And they have various methods in tipping off whether their hole card is—if they have a hitting hand or not a hitting hand, which would indicate to the player that they are either beat, or they should stand. So they can either hit or—. It's a pretty good tip-off.

I was going to bring out at this time what when we first started in the casino business, people figured if, "Well, [if] you can't protect it, it's your own fault." I mean, the old-time gamblers, and even some of the dealers, they figured, "If you can't protect your own money, it's not *their* fault. It's *your* fault." So that was kind of a code of some of the dealers at that time, and the people that worked on the outside with them.

PERSONNEL

One of Harrah's long suits, and one of the reasons for success is to promote from within. As I have mentioned previously, we had the old school casino men, or gambler-type people that were blind to new ideas, and consequently, we did have a method whereby we trained our own dealers. We eventually got around to having year-round schools at various times. We have "Twenty-One" schools where we have taken [an] accomplished "Twenty-One" dealer, or a pit man, or woman, whichever the case might be, that instructs these recruits, or people that are promoted from within, maybe slot change girls or slot key men, or people of that type. And we always notify when a school is to begin, and anyone interested, they would check with their supervisors. They are selected on their merits, and they go to school for x amount of weeks, both in "Twenty-One," craps, and Keno schools. We have had slot mechanic schools and bartender schools. Many of our people are college graduates. And even our top executives now, our president, Maurice Sheppard, first went to work with Harrah's in the business office. Lloyd Dyer, executive vice president in administration, started out in the cashier cage. Rome Andriotti, executive vice president in operations, started out as a cheque racker on a roulette wheel. Bob Martin, our vice president [who] handles our construction, is a college graduate, also, as are most of them, and played football at the University of Nevada. He started out at Harrah's as a security man. Holmes Hendricksen, our vice president of entertainment, started out in the cashiering end of the business. Well, that's just a sample of the many that have come up within the ranks.

Harrah's has utilized the services of business consultants in many areas, more or less from our six-employee start to get us likened by many writers as business people—they figure that we're similar to a General Motors Corporation operation. We use business consultants in many fields, and also, we've used them for clothing and our decorators.

I remember very distinctly, Mr. Harrah had mentioned that we all [laughing] thought we were pretty fair decorators. And we're not the pros; we're the amateurs. And by using pros, the end results are more appealing, I would say.

Speaking of Mr. Harrah's ideals, I feel that he has been a pace-setter with his employees—I mean, to give them the best of working conditions, and many benefits, fringe benefits, and also establishing employees' cafeterias and relaxation rooms for their off hours, or for their breaks. And we've always tried to be the pace-setters wage-wise, and clothing-wise. We have clothing benefits, and we try to stay up with the styles, and be current. And we try to be pacesetters, and consequently, when people do leave Harrah's, some of our competitors are very anxious to obtain these employees' services, feeling that they might benefit by the knowledge that has been imparted, or they have absorbed while working at Harrah's. Many times, people who have left want to come back because the pastures are not always as green in the other fellow's yard as they are at Harrah's. And not sayin' that in a bragging sort of a way, but that's, as I repeat, is one of Mr. Harrah's high ideals, I think. He thinks of people as people, not as employees.

As I spoke of previously, Harrah's is quite concerned about the caliber of people they employ. We have a personnel department, which an applicant will apply for any specific

job in which they feel that they might qualify for. Our personnel department interviews these people, and then they might send them to a department head or supervisor. It might be a food department, or it might be in the slots department, or gaming. The personnel department does not hire. They just refer people to a department head, and then it's their prerogative to hire the employee. What the personnel department does is screen the caliber of employee, then it's up to the department head to find out if they feel that the party would be sufficient for their department.

And here at Harrah's we have what we call "You and Your Job."* It's a little informative booklet that tells the new employees, as well as the old [laughing] employees, what it's all about. And I might read the footnote from Mr. William Harrah, chairman of the board. It says:

Harrah's most important asset is the people who work here. The good reputation and business we enjoy are due in most part to our employees.

So it is always a pleasure to welcome a new employee. We have provided good working conditions and benefits because we want you to stay with us and grow with us. And we continue to improve. Almost every key position at Harrah's is held by someone who worked his way up through the company. The president of Harrah's began in the cashier's office. We have four vice presidents who were everything from busmen to checkrackers.

My aim has always been to treat people as I would want them to treat me. Keep that in mind and you'll go a long way at Harrah's, and the company

will continue to set the best example of service and friendliness in the casino/hotel/entertainment industry of Nevada.

Thanks for joining us. Bill Harrah.

Now here is a joint statement from Bob Ring, vice chairman of the board, and M. F. Sheppard, President:

At the height of our tourist season, Harrahs has over five thousand employees. So of necessity, we do things a little more "by the book" than most companies. Our rules and guidelines for employees are clearly spelled out and we think you'll find them practical. We urge you to take time now to learn as much as you can about Harrah's and its manner of operation.

If there is any doubt in your mind, our business is gaming. It is Nevada's major industry, and, as such, is conducted with scrupulous control. As a member of Harrah's team, you are working for a leader in the industry, a company which is the most respected in Nevada. We therefore depend on all employees to conduct themselves with the highest degree of integrity and good taste. There is an esprit de corps among all of us at Harrah's and you'll find that it is contagious.

We're happy to welcome you to Harrah's, and we hope you will go far with us. It's a good place to work.

*Copy of booklet available in Special Collections Department, University of Nevada, Reno, Library.

Bob Ring, Vice Chairman of the Board

M. F. Sheppard, President.

Then it goes on to tell we're a growing company. This has a little history. It says:

We're a growing company. (It shows a picture of Harrah's Reno Hotel-Casino.) Bill Harrah opened his first gaming business in Reno in 1937. It was a Bingo parlor with six employees, some of whom are still with Harrah's. But it wasn't until 1946 that Harrah acquired his first casino property. While growing steadily with his Bingo parlors, the Virginia Street facility was his first opportunity to operate a "casino." This was the beginning of the Harrah's casino/hotel/entertainment complex that exists today.

The next important phase of Harrah's growth was the acquisition of the Gateway Club at Stateline, Lake Tahoe, in 1955. This was the site of Harrah's first "big name" shows—in a showroom that seated a hundred and eighty people. In 1956, Harrah's acquired the Stateline Country Club across Highway 50 from the Gateway, which is the present Lake Tahoe casino location. The South Shore Room opened in December, 1959. In 1970, Harrah's disposed of the Gateway Club and concentrated on expanding the present Harrah's Tahoe.

Actually, there was two clubs. There was Stateline, and the Nevada Club was there. That was right on the state line. That would be on the east side of Highway 50. And we acquired that, and that's actually the area

immediately in back of there where the South Shore Room is.

The next giant step was in Reno in 1962, with the construction of Harrah's Casino-Restaurant on the corner of Second and Center Streets, former site of the famous Grand Cafe. This facility opened in June, 1963.

Then in 1966, Harrah's leased the Golden Hotel property on Center Street. This was remodeled and expanded into the present casino-showroom. Harrah's then began construction of a twenty-four-story hotel over the facility in 1968. The hotel opened in November, 1969.

There is now an eighteen-story hotel under construction at Harrah's Tahoe. Completion of this facility is expected in 1973.

It should be noted that while all this growth was taking place in the casino and entertainment operations, Harrah's Automobile Collection was also growing at a rapid pace. In 1962, it was moved into a museum at its present location on Glendale road, a few miles east of Reno.

The future holds other exciting things for Harrah's and its people. We hope you'll be with us and to take part in the growth ahead.

But I might mention some of our benefits. I mean, this is something we don't really like to be known generally, I mean, as far as competition is concerned, but I imagine it's generally known. People take these [booklets] and go. We talked earlier [about] that.

Now, here's something about "You and the Customer." don't know if we should go into that or not. But in getting acquainted and

appearance, that might be good. Or should we tell them how we feel about them handling the customers? Well, I'll just read it.

Harrah's has no tangible product. We sell service to our customers. Our type of business is best described as "tourism" and it is highly competitive. Harrah's not only competes on a local level, but must compete on a national and even international scale for tourist business.

Harrah's prides itself on the quality of its "products"—entertainment, food, and accommodations. But the quality of a tourist business is best measured by the quality of service rendered by its employees.

Courtesy and a pleasant visual impression are essential in dealing with our customers. A smile can do wonders in overcoming the most difficult situation. Beyond this, Harrah's places great emphasis on efficiency—doing your job the best way you know how.

Efficiency is obtained by familiarizing yourself from the start with your job, your working area and those facilities with which you will be most concerned.

You will also be providing an excellent service by being able to answer customers' inquiries, even though they may not pertain to your particular job. You should be generally aware of what is going on, or at least be able to direct such inquiries to the proper person or the information center. Make it your business to help people.

If you have any kind of problem in dealing with a customer or employee,

notify your Supervisor, Employee Counselor, or the Personnel Office immediately. Don't let problems grow. Let us help you take care of them as soon as they are evident.

Then it's in "Getting Acquainted." This is where we have a sponsor. That's kind of important. But we can reword this later if you like. I'll read it now.

An important item is getting acquainted.

To help you get started more quickly and become familiar with your job and surroundings, your Supervisor will introduce you to a "sponsor" in your department to show you around and answer your questions.

If you are in a training program, your instructor will explain both the details of your particular job and anything else you need to know about Harrah's.

Never be afraid to ask questions. You'll find that your co-workers are friendly and eager to help you.

Most Harrah's employees wear a small, attractive name plate bearing their first name. This informal identification is a friendlier way of getting to know each other, and presents a warmer feeling to customers.

Appearance

Another important factor in dealing successfully with the public is a neat clean, well-groomed appearance. We are particular, but we also provide every possible assistance

to employees to help them maintain our high standards. Restrooms are well equipped and maintained. Uniforms are properly fitted and kept clean. Guidelines are furnished for such things as hairstyles. You'll find that these guidelines are up-to-date and allow for plenty of individuality.

We ask that you refrain from smoking or chewing gum while working on shift. Of course, you may do either while on a break and out of touch with the public. Your department may have more specific rules about such things. Food and beverage employees, for example, are forbidden by law to smoke except in designated areas.

Appropriate clothing is also suggested by Harrah's where uniforms are not provided. Your Supervisor will explain these rules governing appropriate dress. Otherwise, pay particular attention to small details of good grooming. Hands are keenly observed by the customer among dealers, waiters, waitresses, bartenders, and all other personnel dealing directly with the public, and should be kept neat and clean at all times.

Then we go into health and things. Well, maybe we might go into health. Then we can forget the rest of this.

Your physical condition contributes greatly to your good appearance. You cannot adequately perform your duties if you are not feeling well. Observe simple rules of good health, such as eating and sleeping properly. Regular physical

examinations are good insurance against illness. Get plenty of exercise.

Weight also reflects on your appearance and well being. Harrah's stresses a trim figure. We have weight-watching suggestions to help those who are overweight to lose unwanted pounds.

Working with many people makes us a little more susceptible to viruses. Harrah's provides flu shots annually for those who would like to have them. Vision and hearing tests are available in the Personnel Offices.

But here's our group insurance and our retirement plan, another thing. I don't know if you want—. Maybe I'll just read it. Amongst many of our fringe benefits, Harrah's has a group insurance plan, which is very beneficial, and it's been used extensively. We also have a retirement plan, which makes people feel more secure. And we have employee counseling.

When an employee has a problem that continues to go unresolved, it can affect his work, his morale, or the morale of the entire department. Should you be faced with such a situation, always see your Supervisor first. He can help you in most cases related to your job. If he is unable to help, he may recommend that you see Personnel, which can clarify questions you may have on policies, or benefits.

However, Harrah's also has Employee Counselors who are available to counsel with you concerning problems encountered on your job or in your personal life. The counselors may be reached by calling

the Industrial Relations at either Reno or Lake Tahoe.

A very good benefit we have is the Board of Review:

Problems which you feel have not been resolved to your satisfaction can be presented to a Board of Review. We have found that this is the fairest possible means of deciding a dispute involving any job-related problem.

The Board consists of three impartial members: someone from Management having no jurisdiction over the requesting employee's department; the director of Personnel or his representative; and the employee representative elected by the department of the employee who is requesting the Board.

Any employee who has worked thirty shifts or more from the last date of hire may request a Board of Review. The request should be made at a Personnel Office within seven days of the incident being protested.

Board members will listen to your testimony and that of any witness you may present, plus the testimony of the department instigating the action which is being protested.

On the basis of the facts presented, the Board will make an impartial evaluation and decision.

That's also on terminations, or things of that nature. And the board has reversed many times, which is a healthy situation, and it's not a stacked jury, as it were.

Then we have "Viewpoints," which is a suggestion box, same thing. And then we

have free coffee and food discount. We have lounge rooms.

Bulletin boards located throughout the facilities to keep you informed of important happenings of Harrah's.

Employees are urged to read the bulletin board postings daily. Material to be posted on bulletin boards must first be approved by the Vice President and General Manager.

Job Openings

Because of our desire to promote from within whenever possible, job openings are posted on employee bulletin boards. You are eligible to request transfer if you meet the minimum requirements for the job. Positions are filled by employees showing the strongest job qualifications and job performance. If you see a job opening that interests you, talk to your Supervisor, who will also assist you when openings are available if you wish to transfer to another Harrah's facility in the same job.

We've had times in the past where a supervisor might be reluctant to let someone [laughing] transfer because they're so good in that department, and that's where your Board of Review comes in from time to time. And they might be treated unjustly because the party's so selfish that they want to keep them in their own department, and the Board of Review's done a wonderful job in these situations. And the fact that, by past performance, it eliminates future things of this nature.

We also have training schools:

If you want to learn to deal '21' or craps, or write keno, applications may be made through your Supervisor to attend the schools which Harrah's conducts periodically. Attendance is on your own time and may be either before or after the completion of your regular shift.

The schools develop skilled, friendly dealers and keno writers. Natural manual dexterity and ability to calculate quickly are essential. After instruction, selection is made according to your merits and as additional dealers or writers are required.

Your good performance in your present job is a requirement for approval to attend a training school or for a transfer or a promotion.

Then this tells about the company magazine and employees' party.

Harrah has a company magazine, a monthly edition, which is called the *Harrah-scope*:

It's the employees' periodical published monthly to help you and your family keep abreast of the news of Harrah's and its people. This publication is mailed directly to your home. *Harrahs-scopes* will not be mailed to general delivery addresses. Since the *Harrahs-scope* tries to publish as much interesting information as possible about employees, your contribution of news items helps make it successful. *Harrah-scope* news items boxes are located for your convenience at the cafeteria entrance at Lake Tahoe,

near the parts department at HAC, at Wardrobe, and the Employees' lounge in Reno, or you may contact the editor at Industrial Relations, Reno.

Once a year you will be invited to a specialemployees' party at one of our Theatre-Restaurants, and Harrah's will pick up the total check. You may bring your husband or wife (or other quest) to a cocktail party and attend the show, ordering the dinner of your choice.

This is Harrah's way of saying, 'Thank you' for a job well done.

Harrah's also provides no minimum charge for employees on some cocktail shows.

Then there's accidents, lost and found, mail contributions, voting. Voting—this'd be good, maybe:

Employees are encouraged to register to vote and to participate in every election. Information regarding registration requirements and polling precincts can be obtained from the Personnel Offices.

Harrah's does not object to your holding other jobs, provided there is no conflict of interest and your job at Harrah's comes first. Moonlighting at other gaming establishments is not permitted. Before accepting a supplementary job, you must notify your Supervisor to enable him to determine if there is a conflict of interest or if it would adversely affect your job performances at Harrah's.

[Do we ever have any complaints from employees who think the rules are too strict?] Oh, probably. I'm not aware. I guess we do

have. I think with the mod style hair, and in mustaches, and things of that nature, and there was, a while back, about the “pork chop” sideburns, and things of that nature. We try to keep abreast of the times, and there were changes as far as our previous hairstyles were concerned, but we did want to come up with an acceptable selection of hairdos, or stylings, and we have permitted mustaches, with certain restrictions, of course. I mean, at all times, we want them neat and clean-looking. We don’t want them too hippie-looking.

And in our clothing program—I mean, people are averse to change. You can’t please all the people all the time. And whenever we have, maybe, a cocktail waitress, or Keno runners, or any time we go into shoes, We’ve had complaints from girls, and the complaint is always resolved. We always have the employees’ interests at heart, but I think any change will bring on complaints. Some are justified, and some of them are just complaining because it’s a change.

Our quality of items—we always buy the best in foods, and they’re supervised, and we feel that our food and beverages are the highest of quality, and we take special care in cleanliness and preparation. And we naturally have complaints on food, but I don’t think as many as a lot of places have, and we don’t ignore the complaint. We check out every complaint and see if it’s justified or unjustified. We do make an adjustment with the people. If they feel the food is overcooked, we will supplement another order. Sometimes they might want it, sometimes they won’t, and from time to time we have taken the entree off the price of the check, if that’s what they desire. We’ve also had [laughing] situations here where people figure that [if] they squawk loud enough that we’ll take it off the check. But we’ve learned to find out legitimate complaints from time to time.

Our bar pours are—in most places, they would be a call liquor—I mean, you would pay extra. But we use the quality item bar items. And I think that it pays in the long run.

[Do we have people who stay long enough to collect their retirement?] Oh, yes. Our retirement plan hasn’t been in effect too long. However, we had employees that stayed with us that have retired. Here’s a picture here [in *Harrah-scope*] of Bea Collins. We had a retirement party for her just last month. That was in February, I guess. She retired on January twenty-second, after nineteen years at Harrah’s. Bea started in change in 1953, and then went on to slot cashier, and change booth. She served about twelve years in the premium booth, and then transferred to wardrobe, where she spent the last three years. She says, “I’ll miss Harrah’s and all these fine people,” during the farewell party held for her at the convention center in Harrah’s Reno Hotel. “It’s been a wonderful nineteen years.”

Sam DeBolt was our communications consultant, mostly our telephone system. He’d been with the telephone company many years. He’d also been with Harrah’s many years, and he was at one time editor of *Harrah-scope*, might’ve been our first editor; I’m not sure. And he was an old car enthusiast. He was with Horseless Carriage Club.

And Bill Ames was one of our original six employees here in Reno when we opened the Bingo, he retired. I think he was one of our first ones that retired. And there has been many since. I don’t know just how many. We could find that out, if you want that.

[I mentioned training people and then having them go to other clubs, using their training in that way. Has that been a very large problem?] No, it hasn’t been a large problem. It’s just a natural thing, I guess. Oh, you were talking about turnover a little while ago. Since we have many of these fringe benefits in here,

and the retirement, profit-sharing plans, our turnover isn't what it used to be. I don't know just what it is. And, of course, it's a seasonal situation at Lake Tahoe—we hire an awful lot of summer employees. In fact, we recruit at various universities throughout the country, and we have college students that come both to Reno and Tahoe, and we also have teachers that come out here. And some of 'em work several years, and others 've— I'm not sure, but I feel positive that we have had people that, after graduation, come right out here and [laughing] make a career. They like the area. It's a different world than Oklahoma, or [laughing]—. We've had some real fine people come out of Oklahoma, and Arizona, and Texas, and the northwest.

And, of course, I think the main turnover is generally culinary help because they—as of their nature, they're more or less drifters and floaters. But we try to get the highest caliber of culinary people.

We did have, under the old Harrah's Tahoe at the Lake, the original one, where George's Gateway was, in the South Shore Room, we had a coffee shop there, a restaurant. And the kitchen worked both for the South Shore Room and the coffee shop. And we had two kitchens in one.

As I mentioned previously—I think I did—we have lookouts, or “eye in the sky” or one-way mirrors. We decided to put one in the kitchen up there, just for observation, to see if they were handling the food properly, and they were clean in preparation. And I think the [laughing] first day we put it in, we lost our chef and assistant chef. They objected to it. They might've had a good reason to object to it. But it was probably money well spent.

So controls are really important, and you never know how much you're losing by trusting people without too many controls. It's always your friends that get you; it's not

your enemies. I've heard so many times in the gaming industry that—not so much now as it was when we first got into it—”Well, you can turn your back on that fellow. I've known him for years. He's all right.” Well, those're the kind of people you couldn't turn your back on!

In reference to gaming—I mean, *you* refer to it as “gambling,” and *we* refer to it as “gaming and entertainment complexes,” and things of that nature. And we basically don't feel that we're the “garter-on-the-sleeve” and the “green eyeshade” type people, and we've constantly tried to upgrade the gaming areas, the casinos. And like I mentioned earlier, in regards to the “one-arm bandits,” and I explained to you about how the percentages were at one time, when there *were* “one-arm bandits,” or referred to, and by liberalizing the slot machine payoffs, I think we've overcome that. You might hear it occasionally, but you don't hear it like you did before.

And consequently, throughout the organization, we've always tried to develop better titles. Rather than a “pit boss,” or things of that nature, we refer to them as “gaming supervisors,” and we've—oh, there's many—I can't think of 'em right offhand, but we've always tried to upgrade the industry, upgrade Harrah's, to start with, and the industry. We can't control [laughing] the industry, of course. But we do like to have Harrah's a little better than our competitors, and I think, with Mr. Harrah's high ideals—I mean, he's upgraded all of us. And consequently, through our personnel and our selection of our people—well, we look for college graduates wherever we can, and people with high IQ's, and people of integrity, of course. And we like people to, well, I'm digressing, I guess, really [laughing]. But actually, in upgrading, we try to upgrade titles, and things of that nature.

Do they call them “Keno runners” still?

[Laughing] I think so.

That one hasn't changed?

Well, I don't know. It might have, but we do have *hostesses* on the floor. We have female hostesses wear a uniform, and they perform many duties for our guests. They'll show them where the Steakhouse is, or let them know what time the shows are, etc. Just boils down to a meeting the other day, of Reno Unlimited. It was some kind of a development here, and the manager of one of our largest department stores—well, we were talking about making people feel that Reno is a friendly town, and we want them to—we're talkin' about downtown businesses now. And they want to make the tourists and our convention people feel at home when they arrive in Reno, and how can we better do it? And this one party is a manager of one of the large department stores here, and he has only been on the scene for the last four or six months—I forget. And he was quite impressed with Reno, and the friendliness of Reno, and he did mention that he stayed at Harrah's Hotel when he first came here. And he was impressed with the facilities and the cleanliness, and things of that nature. But one thing he did bring out was about a hostess that we had. He'd met her the night before someone introduced them by name, and I think the next morning or the next day, he was going into one of our eating facilities, the Garden Room, I believe it was, and this hostess was there, and she called this gentleman by his name his first name (I think it was Jim), and it astounded him, and he was very impressed with that. I think, a few weeks, several weeks later, he found out the reason that the girl did remember his name, that he was the manager of this department store, and she had some connection, or—I don't know if she had worked there, or had a relative that

worked there. And anyhow, she called him by name, which impressed him.

The hostesses greet the people and show them how to make reservations for the theater-restaurants, and where the Cabaret is, or things—I guess—I don't know how many questions they get thrown at them. But it's kinda nice to see a nice-lookin' girl there. And it's a plus, I think, for Harrah's.

We have executive secretaries, and senior artists, and advertising managers, and advertising account managers, things of that nature, you know, art director. And as far as our aviation department, we have chief pilots, which is something. And we have a computer department where we have our systems analysts, data preparation supervisors, and program analysts. Those are standard, I guess. We have a construction supervisor [laughing], construction coordinator, draftsmen, and things. We have an entertainment manager, and lighting directors, and stage managers, and sound supervisors, and stage technicians, and cabaret managers, sound console operators. These are not any super-duper titles, I don't think. But we have seamstresses, and dressing room attendants.

Our finance and accounting, we have controllers and assistant controllers, credit managers, and communication coordinator.

We have a supervisor of Harrah's garages, and master craftsman mechanics, and chauffeurs.

In the automobile collection, well, they have many various things. They have a research supervisor, and a restoration supervisor, engravers and die makers. And, of course, we have purchasing supervisors. We have lead men on a metal shaper, and a lead man upholsterer, a sign painter, and a striper, many types of master craftsmen.

Our industrial relations department, we have employee counselors, and compensation

managers, and compensation analysts, you know, just [to] make sure that we're up with the times.

We have a safety advisor in our maintenance engineering, and we're always cautious of safety and different hazards in every department. [Some tourists come in here just dying to sue us.] Right. We have them for our employees' safety, too.

We have a personnel manager, and then we have a manpower development supervisor, and we have press relations. We have a press relations manager, a photographic supervisor, publicists for both Reno and Tahoe. We have a photographer.

Our slot repair, we have a manager there, and we have an experimental shop, where we create our various and different types of slot machines.

Of course, then, we have a wardrobe manager, a wardrobe supervisor, and then we have a custom seamstress, and different types of wardrobe clerks and seamstresses.

Our warehouse—we have warehouse managers, naturally [laughing].

And then we have in our beverage—we have shift supervisors, and beverage shift supervisors.

Well, we have—Bingo, the same thing. Cashiers—we have—well this is repetitious. But we do have coin wrappers, and drop box counters.

In our cleaning department, naturally, we have a manager and supervisors, and then we have the cleaning specialists, you know, that handle the different types of machines where we shampoo our carpets, and clean our sidewalks, and things of that nature, and the “spit and polish” boys [laughing].

Of course, well, this is an awful lot of repetition. But just like any food operation, you'd have to have a food and beverage manager, and a chef, and we have shift

supervisors in various categories. And then we have—of course, we have to have maitre d's, banquet managers, food accountants, and analysts of various types. We have kitchen maintenance specialists, along with many others.

Of course, we have all the departments in the hotel, naturally, a health club supervisor, a masseur and a masseuse, a lifeguard, hotel door man, a floor inspectress, PBX operators—they do a good job, as a whole.

We have a Keno runner [laughing]. But we have Keno shift supervisors and Keno game supervisors.

And in our maintenance, we have electronics supervisors because we have a lot of sound things, and that, you know.

We have a gardener, an electronics technician.

In our pit we have a pit *supervisor*, rather than a *pit boss*. We have a pit manager, and pit shift supervisors, and a pit administrator that handles the scheduling. We have pit floor men, and also pit floor women. I think we're probably the first with the pit floor *women*. I'm not sure, but I think we were first or one of the first.

Of course, with the hotel, we have convention sales managers.

And we have a security department. We have a security manager and security shift supervisors, and watchmen.

And this basically goes through all departments—I mean, with your slots, and everything else—you know.

[Do I think this is more or less typical of the resort hotel operation, or does Harrah's have a more extensive organization than others?] Well, to the best of my knowledge, your last question is correct [laughing]. [More highly organized?] Yes, definitely. I mean, as far as I know, from different things that I've learned. Oh, I'm not too familiar with all of

them, but a multi-casino-hotel complex that's in both areas of the state—I mean, they don't have anything of this nature.

In reference to a previous discussion regarding fringe benefits of Harrah's employees, at the present time, there are no unions in Harrah's organization. At one time, the bar and culinary people were unionized. And in view of the fact that Harrah's benefits and the treatment of Harrah's employees, the bar and culinary people figured there was no need to be unionized. Consequently, there was an election called for, and they decertified from the union. And consequently, since decertification, which was several years ago, they have had no reason to feel that they should be unionized, and apparently are content with the treatment of Harrah's management.

GAMING LANGUAGE

All right. You're interested in general terms and jargon of the gaming industry, and we have compiled something here, and some of 'em you might want to incorporate. [Refers to papers] This is more or less alphabetically—it says *across the board*—that's a win, place, and show bet. That would be in horse racing. The term *ahead* means that you're winning. The term *cover* is to accept a wager, to place a bet. A high limit crap game is referred to as *speed layout*— or vice versa, I should say. And here at Harrah's, we refer to *logos* quite a bit. That's basically Harrah's Reno and Lake Tahoe in our gaming layouts, and wherever we use the word *Harrah's*, in a swing-type deal [referring to arrangement of letters in name used as insignia on products which Harrah's uses—napkins, towels, et cetera]. A *marker* is a numbered chip used to keep track of money owed the bank by a player during a game. The *P. M. wheel* is a pari-mutuel gaming table. It's like a big six-

wheel. In referring to the house, that means the operator of the game or games. And the *wheel layout*, that's a roulette table, felt cover. And I believe everyone's familiar with *Bingo*. It's a game in which players attempt to obtain five or four numbers in a row or diagonally on a numbered card. The numbers are selected and called by the person running the game, and there are numerous variations.

Bingo is considered to be derived from an Italian game known as *Lotto*. Various other names used in the past for the game include *Beano*, *Bridgeo*, *Four-O*, *Jumbo*, *Skillo*, and *Tango*. The *Bingo boards* are the numbered boards the players use; in other words, they're the Bingo cards. And, of course, the *Bingo parlor* is where the Bingo game is played. A *blackout*, or a *cover-all game*, is a game in which a player must cover all twenty-four numbers on his card within a specified number of call numbers. In other words, you have to complete the whole card. The *caller* is an employee who calls each Bingo number as it is drawn from the glass bowl. To *cover* is to place a marker over a number which has been drawn or called (that would be on your Bingo card).

And we have various games. I had mentioned earlier *Four Corners*. That's winning a game by covering the four outside corners. And a bonus is paid on that. And *hard way winners*— that's winning on the top or bottom row of any card. A bonus is paid on that. See, on the twenty-four numbers, there's a free number in the center of the card, and anything that includes the free spot is not a hard way winner. But if you get five in a row, it'd be a hard way.

Then the *markers* are the little discs that are used by the customers to cover the number on the Bingo board.

A very popular game is the *progressive cover-all game*. It's a game where the amount

of the cover-all advances ten dollars per game until the money is won. That's the twenty-four-foot cover-all game. They progress from one game to the next. I mean, we might have it at, say, three p.m., and five p.m., and seven p.m., and nine p.m., and if the game's not won in the specified number—of course, you will get paid for winning the cover-all game, but then this additional progressive ten dollars will go on 'til it gets up to a pretty fair figure, and then someone eventually wins it. Of course, the regular Bingo is a five-in-a-row winner in any direction. And what they refer to as a *short ball winner*—or, we refer to, I should say—is when a person wins a game on only four, five, or six called numbers, the first six numbers out of the drawing.

We have a *Star* game, which—we pay a prize, and also, we allow the winner of the Star game to play fifteen free games afterwards. And we also have a *three-day*, or a *night star game*. These prizes are three days' or three nights' free play, plus a twenty-five-dollar prize.

And the *turtleneck* is the tubes extending up from the glass bowl where the balls are blown to be called or removed by the callers after calling. Sometimes they're referred to as a *gooseneck*. In other words, the plastic balls are in this glass bowl, and it's activated by air pressure. And then, as they're blown up there, the caller draws one out. I guess that's about it for Bingo.

On Keno, it's a game of number selection originally brought to this country by Chinese coolies. The player selects numbers, marks them on a ticket, and then the house draws twenty numbers. Actually, in the Keno layout, there is eighty numbers, and out of the eighty, the house will draw twenty numbers.

And as far as the jargon, they refer to an add as when a ticket has been marked and is replayed by adding a game number onto it.

See, the next game, say, if you play it for game [number] twelve, and you want to play it back, you just change the number and make it game thirteen, and it saves the effort of marking the tickets over again. And that's pretty good when they have multiple tickets. They refer to a *blank ticket* as a ticket without a game number. Of course, in the Keno, we have a *blower*, and this is a motor that pressurizes the air in the glass bowl, the same as I referred to in the Bingo. The Keno balls are forced into the tubes—there's two tubes which are referred to as rabbit ears. There'll be ten balls go up one side of the *rabbit ear*, and then ten up the other, out of the eighty. And, of course, the Keno balls are plastic balls with numbers on them, the same as in Bingo. And the *caller* is an employee who calls the numbers for the Keno game. The *check room* is a place where the tickets are sent to be checked for winners. We refer to *Chinese black ink*; that's the black ink that's used by the Keno writer to write the tickets for the customers. The jargon term is *draw*; that's the tickets that are punched as the numbers of the game are called. That'd be the twenty numbers. They have a little punch that would—say, if they called, "Twenty-two," then the puncher will just punch the hole out of there, the twenty-two, and continue 'til they draw the twenty numbers. They use that as a mask to cover your Keno ticket to see which numbers have been called. Then, the *inside ticket* is the ticket that the customer has written and presented to the Keno writer. That goes into the Keno game, itself. And the *Keno brush* is a device used to make the spots with ink on the Keno tickets. Then we have what we call a *Keno checker*, who is an employee who performs the checking procedure to determine the possible winners, and maintains the records, and verifies the call-ins of the payouts.

The *Keno runner* is an employee who provides Keno game service to customers

away from the Keno counter. They might be at a restaurant, or sitting at a bar, maybe playing another game—"Twenty-one," or a crap game, or a wheel. We have these runners to provide that service.

We have the *outside ticket*, that's the ticket the writer has written for the customer and given to the customer. The *inside ticket* we take from the customer, and it goes into the Keno game, and the outside ticket remains with the customer.

We have a *puncher*, who's an employee who uses the drill press to punch out the winning numbers that are called. And a *station* is a place where a Keno writer sits to write tickets. We might have, say, ten stations at one Keno counter, or eleven. And we also have a surveillance camera, a microfilming machine, which takes pictures of the rabbit ears empty and full. In other words, before the game is called, say, it's game number twenty-one, [it] will take a picture of the game twenty-one with the rabbit ears empty, and as the numbers are drawn, the camera will take this picture, and it will show the results of game twenty-one. It's a security measure for the house, and we can check back.

We also have a *ticket camera*. It's a microfilming machine that photographs the Keno tickets before the game is run. In other words, we have a microfilm picture of each ticket in case there is a question, or if there is an error of some type, then we can refer to the film.

We have a thing we refer to as a *tube*. It's a pneumatic tube in which the Keno tickets are sent to the check room, like the old department store deal.

And the pit—the pit games, the casino: "Twenty-One" is a card game where players attempt to draw cards that total twenty-one or come closer to twenty-one than the dealer does. They refer to a player sitting on the

dealer's extreme right of a "Twenty-One" game, the last player to draw a hand, as the *anchor man*, or *woman*, whichever it might be. A *blackjack* is an ace with a ten, or a jack, queen, or a king, an automatic winning hand unless the dealer also has a blackjack, in which case the player is given a pat. In other words, nobody wins. *Broke* or *bust* is when a player or the dealer draws cards that add up to twenty-two or more. *Cold turkey* is two face cards. *To cut a deck* is to divide the pack of cards into two or more packets, and reassemble them in different order. A *deuce* is any two-spot card. A *double down* is a player with a ten or eleven total, may double the amount of his original bet on his first two cards. If he doubles down, then he can draw only one card. And *first base* is the player position on the extreme right of the table, the left side of the dealer. That'd be the first one to receive a card. And to *hit* is to draw another card. If a player wants another card, they may either scratch the layout [the felt table cover], or say, "Hit it." And *insurance* is an option offered players when the dealer has an ace showing. Players may spend one half of their original bet to insure against the dealer having twenty-one. If the dealer has a blackjack, insurance is paid two to one. If the dealer does not have blackjack, the dealer takes the insurance bet, and the game continues. A *mailman* or a *crossroader* is a cardsharp who marks the cards in various manners. And they refer to a deck, a *Bee deck*, that's a pasteboard card (that's a brand name), and they also have plastic cards they refer to as *plastics*. A *push* is when a player has the same total number as the dealer; there is a standoff, and there's no one wins that. A *stiff* is a hand with a twelve to sixteen, which will break when hit with a card counting ten. A *stand pat* [is] a hand [the] player doesn't wish to hit, generally when totaling twenty or twenty-one. A *soft seventeen* is any combination of cards

containing an ace that totals seventeen. The dealer must hit a soft seventeen. To *stand*, a player who wishes no more cards indicates this by placing the two original cards under his bet, face down. A *hole card*, that's the dealer's card, which is face down.

The *pit* refers to a gaming area within the facility that might include several "Twenty-Ones," craps, and the roulette tables. There is usually more than one pit in each facility in a large casino.

Craps is a dice game played in gaming houses on a table built for the purpose. The French call the game "craps," which is a corruption of the word *kraps*, the name for a pair of ones. An ace is a one spot on a die. They bet the dice to win; a player bets the shooter will pass. The *big six and eight* is a section of the table layout where a player bets that a six or eight will be thrown before a seven. The *boards* are the raised edge around a crap table against which the dice must be thrown in some games. Most of the time, they call this a *rail*. Boxcars is two sixes on the dice. A box man is a supervisor on the crap table. A *cheque* or a *chip* is a token used for betting purposes in place of money. A *come bet* is a bet that the dice will pass; the next roll to be considered is the *come roll*. You can bet that any time. *Cold dice* [is] when the dice are not passing. A *field bet* is a bet made on a specific number or on a group of numbers. A *come out roll* [is] a roll to shoot a natural or establish a point. And a *crapout* is to roll a two, three, or a twelve on the first roll of the dice. *Craps* is when two, three, or twelve is thrown with the dice. A *crossroad* is a cheater, a no-good, a "no-goodie" [laughing].

A *deuce* is a two spot on a die, and dice is two die. A *die* is one dice. A dice boat is a receptacle made of hardwood used to hold dice that are not in use, which only have, I think, a set of eight dice on the table, and only

two'd be in use. Sometimes people ask for a change of dice, and they'll come out of that boat. A *don't come bet* is a bet that the dice don't pass; the next roll to be considered is the "don't come." The *don't pass line* is a betting space on the layout. Money placed there is a bet that the dice will not pass. And the *double odds* are the odds equal to twice the *flat*, or the maximum bet. (In other words, you can put double—say, if you have a ten-dollar bet on the front, and the point is established, you could bet twenty dollars that that point will be made. That would be in addition to your original line bet.) *Dragging* is taking money from a bet before the cards are dealt or dice are thrown, if people decide they want to drag a little off their bet (they may have second thoughts). The *drop boxes* are removable, a locked cash box located under the roulette, craps, or "Twenty-One" table. The money paid by the player for the chips is dropped into the box through a slot in the tabletop.

An *easy eight* is an eight point made with a combination of numbers that are not doubles (in other words, it'd be a six and a two, or a five and a three). A *hard eight* is an eight point made with doubles (two fours, in other words).

The *field*, that's a section of the table layout containing the numbers two, three, four, nine, ten, eleven, and twelve. A *flat bet* is the original bet made on the line, or a "don't come." The *floor man* is the supervisor over the pit. The *front line*, or the *pass line*, is the section of the layout where a player bets the dice will pass. The *hard way* is the numbers four, six, eight, or ten thrown with duplicate numbers. A *high-low*, you can bet on twelve and two aces. A *horn bet* is a single bet covering two, three, eleven, and twelve; it's a one-roll bet. *Hot dice*, where dice are "hot," that's when the dice are passing. The *layout* includes all sections of the crap table where bets are made. To *lay*

the odds is to bet that a point, box, or a place number of four, five, six, eight, nine, or ten will not be thrown before a seven is thrown. The right bettor, who bets that a point, a box, or a place number will be thrown before a seven, has *taken the odds*. A *natural* is a seven or eleven thrown on the come-out roll. And to bet on a one-roll situation, they refer to as *on the hop*. It's a one-roll deal.

The *paddle* is a clear plastic square used to drop money into the drop box. And the *pass* is a natural on the first roll where a person makes an established point. *Past post* is betting after the call of the dice, which is a cheating method, of course. A *point* is any four, five, six, eight, nine, or ten a player throws on the come-out roll. He tries to make his point by throwing the dice again without throwing a seven.

A player throwing the dice is referred to as the *shooter*. Two aces is called *snake eyes*. *Single odds* is odds that equal but do not exceed the flat bet. To *sweeten a bet* is to add money to the bet before the cards are dealt or dice are thrown (which is just the opposite of dragging, of course)

A *tray* or a *rack* is where the bankroll is kept. A *tube of silver* is one roll of silver in the tray.

Now, in roulette, it's a game of thirty-six numbers plus a single-O and a double-O, where the player bets on selected numbers on the table which contains a rotating wheel with numbered slots. The dealer spins a small ball into the wheel that spins in the opposite direction of the ball, it falls into one of the numbered slots. Those players betting on this number are the winners.

The ball is a small ivory or plastic, varying in size from a half inch to three quarters of an inch in diameter. [Refers to paper] It says, "Black and red is pertaining to the background colors behind the numbers, green's pertaining

to the background color behind the zero and the double zero." A *cheque racker* is an employee who assists the roulette dealer by stacking the cheques in proper colors after each bet. And *columns* are twelve numbers from the head of the wheel all the way down to the end of the table. *Dozens*, or *sections*, those are numbers one through twelve, and twelve through twenty-four, and twenty-four through thirty-six. The *layout* is the betting section of the table where the player[s] place their cheques. The main portion consists of thirty-six numbers, spaces arranged in three long columns of twelve spaces each. The 0 and the double-0 are called the *green bet* at the head of the table because the spaces are green in color in place of the numbers. These spaces have a single zero and a double zero. The *wheel* is a solid wooden disk or plate, slightly convex, around the rim or metal partitions for separators, or frets, with metal pockets between them. The wheels bounce at the center on a single ball bearing and spin smoothly.

Well, in our security, there's a different jargon. I mean, like *bugging a player*, is when someone is bothering a customer. And they refer to a semiconscious person as a *faint*—I mean, that's when calling security. We also refer to a *floor patrol*, where they check all the areas of the casino, for various and sundry reasons. Here at Harrah's, we have what is called the *show lines*. That's where the Headliner Room, and the South Shore Room, the cabarets, where patrons line up to see a show, and security has to observe that from time to time.

Of course, *slot cheaters* are persons who cheat slot machines. We refer to removing the money bags from the slot cabinets as *slot pull*. On slots, we have different jargon, not necessarily only at Harrah's. An *agent* would be a second party of a conspiracy, an outsider

tryin' to defraud the company through an employee; that also would go in any gaming area. And we refer to a slot cheater who will use any or all known methods of cheating as a *bandit* [laughing]. We have an eight-reel slot machine, which we refer to as *The Big Eight*. Of course, counterfeit and foreign coins used in slot machines are referred to as *bogus* coins. And we have some machines that we refer to as *bonus machines* because they pay an additional award on top of the jackpot. And a colored light on top of the case of a slot machine that indicates a jackpot has been hit, we refer to as a *candle*.

To provide adequate personnel for proper service in the slot machine area is what we refer to as a *cover*. And *double* his coin, that's a method of cheating, using two coins, jamming the slot machines, resulting in a *free play* situation. There is also [another] method of cheating; drilling holes in the case of a machine to gain access to the inside of the machine is referred to the machine being *drilled*. And then, of course, when the coins are paid out on a slot machine, they refer to that as a drop. *Free playing* is a method of cheating, obtaining plays on a slot machine without putting coins in. There is various ways to do that. We do have the super-size slot machines, which we refer to as the *giants*.

An employee who's in collusion with an outside agent, we refer to as an *inside man*. (That happens from time to time.) And the slot employee who makes the minor repairs to slot machines, we refer to him as a *key man*. And we have *lookouts* in the casino, and that's a security employee who's assigned the surveillance of gaming areas. And a cheating term—if an individual is adept at manipulating jackpots by means other than normal play is referred to as a *mechanic*.

We have some machines we refer to as *piggybacks*. They are two machines in one case

with one machine above the other, operated by one handle. Then we refer to the premium points and the coupon form that are paid in addition to the money for the jackpots as *points*.

Well, *ratcheting* is an illegitimate manipulation of pay symbols to obtain a jackpot. *Rhythm play* is a method of cheating, the rhythmic play of slot machines which keeps the same symbols on the pay line. Training sessions conducted by a bandit to teach individuals how to cheat slot machines is referred to as a *school*. A *setup* is a method used by an employee to defraud the company by using an outside agent. There are, from time to time, people that walk through the place; they're referred to as *slot bums*, and they're less than a desirable individual that roams the slot areas in hopes of finding something of value. *Slugging* is using illegitimate coins for playing slot machines. And a *smile* is when a slot machine customer will leave a pay symbol on the machine and walk away. *Spooning* is illegitimately obtaining coins from the tube of a slot machine (originally, the tool used looked like a spoon). Fraudulent methods of obtaining funds is referred to as *swinging*. A *tool* is a piece of equipment used by a bandit to cheat slot machines.

We have slot machines that are referred to as *twin jacks*; these are two machines in the same case, sitting side by side, and they're operated by one handle. A *yo-yo* is a coin on a string used to free play the slot machine. Undesirable individuals that are barred from the use of Harrah's facilities are referred to as *eighty-six*.

In the entertainment field, kind of a halfway amusing incident was when we played the Kim Sisters for the first time. I don't know if they're Korean. They're Oriental girls, a very fine act. And in our dressing rooms, or the entertainers' dressing rooms, we

always had a sign posted there that Harrah's would not—well, I forget how it was worded, but—"wouldn't tolerate blue material"—or, "no blue material." The Kim Sisters, I guess they were reading English, but they couldn't quite understand why they couldn't wear blue material [laughing]. *Blue material* is risqué, or off-color, or filthy material, is what it is. But that was kind of amusing. I forget how it came out. I don't know if they didn't wear this outfit because it was blue, or something, or they—. Anyhow, they questioned why they couldn't use blue material. That's about that for the jargon.

STAGE ENTERTAINMENT

Going into entertainment a little bit, Harrah's has come a long way in the entertainment industry, and mainly because we've always tried to have a good show, even if it's not a name entertainer. I mean, we want the people to feel that when they come to Harrah's, even if it's a name that they don't recognize, they know they're going to enjoy fine entertainment. And as Harrah's did evolve, I think our first entertainment was, as I'd mentioned before, Jackson at the piano in the Blackout Bar. Whether we had lounge entertainment in Harrah's Casino, at 210 North Virginia, prior to the opening of the Lake Tahoe operation, I'm not so sure.

Harrah's eventually wound up by booking more entertainment than any place in the state. Finally, when we got to Lake Tahoe—we opened there in June of 1955, at the site of the old George's Gateway and Dopey Norman's [laughing], which was on the west side of Highway 50, and right on the state line of California. Our first theater-restaurant-type entertainment was held in the South Shore Room of Harrah's Tahoe, which was this location. We would seat approximately one

hundred and ninety people for dinner, and I think our first entertainers was, the house band was Alvino Rey. Our first entertaining group there in the South Shore Room was the Goofers, more or less a cabaret-lounge-type group. Our first breakthrough to "name" entertainment was Liberace; that was big-time then. Eventually, we booked Jack Benny in this small South Shore Room; we played George Burns there, played Ernie Kovacs and Eydie Adams. (The late Ernie Kovacs was a great guy, incidentally.) Played Louis Armstrong, Myron Cohen. Eventually, we did build a larger South Shore Room on the east side of highway 50; we opened a casino-type operation there, of which. I will delve into later. And prior to opening that, the last act in the small South Shore Room was Johnny Ray. On opening the large South Shore Room, which seats eight hundred people for dinner, Red Skelton was our first star that opened the room there.

Mr. Bill Harrah, with his high ideals and his being the perfectionist he is, he likes everything just right, was the instigator in treating entertainers like they're being treated now, in the high class style. Prior to this, I've heard many things. One time, Shelly Berman was up there. He didn't perform for us, but in a kidding vein, he says that he couldn't work there because he couldn't work in those dressing rooms, in a tongue-in-cheek situation, because he said he's used to bending over [laughing], dressin' in a cramped situation. But as I've said, Mr. Harrah treats people very highly, and through our entertainers there, the word got out throughout the industry that, "You ought to get up to Harrah's and see how they treat the entertainers." And consequently, since then, many places have followed suit and have almost reached the style in which Mr. Harrah entertains his entertainers. But

we always have the finest of dressing rooms, suites for the entertainers, and naturally, we have security people there to keep people from forcing entry just to see a big-time star, and we have people that attend their every need in the way of their food and drink. Mr. Harrah has given access to a Rolls Royce, or any high quality type car they might so desire to utilize while they're performing in one of Harrah's operations.

I remember Nat "King" Cole was offered the Rolls Royce to utilize while he was playing a Lake Tahoe engagement, and he says, "Man," he said, "I don't want to drive that. They'll think I'm a chauffeur" [laughing].

And also, Jimmy Durante was quite a sight sittin' behind the wheel of a Rolls Royce with a slouched hat and his big nose stickin' out of the window.

During the 1960 Winter Olympics at Squaw Valley, we tried to book a show with international flavor because there was a lot of non-English-speaking people and European people. We had two different engagements there during the Olympics. One of our entertainers was Victor Borge, who is known quite well in Europe. The following engagement was Marlene Dietrich. She was quite well known internationally.

One fallacy people have—everybody's an entertainment director or a booker, and wherever they see an act some small, out-of-the-way place, they come running to Mr. Harrah or someone, saying that they just saw a good group. And, of course, they might've been partial. They might've imbibed a little. Sometimes, we used to check them out, and they didn't actually come up to the standards. In some instances, they did, however. But, say, ninety-nine percent of the time, it was a particular prejudice or a one-man favoritism type thing. We used to continually be asked, "Well, why don't you book a Bob Hope or

Bing Crosby, or somebody of that stature?" and just using those names as a "for instance." They think all you have to do is just tell an entertainer that you'd like them to work, and pay them some money, and that's it.

Well, it's not as simple as that. I mean, first of all, they have to have a desire to work a certain place, which Harrah's is held in high esteem by most of the nightclub entertainers that have worked here. And people that haven't worked here have heard about the treatment Harrah's gives their entertainers, and they do look forward to working an engagement at Harrah's. However, there are certain names that—it probably costs them money to work—I mean, they're in such a high income bracket. And also, a lot of these people do better on one-night concert tours, or one-night stands, and things of that nature.

We have become very friendly with many entertainers, and Mr. Harrah is highly regarded with many of the top people, and they sing his praises throughout the country. I have become familiar with a few of them, played golf with them. And you get so you can rib and [laughing] needle them a little bit, which is my nature of talking with people, I guess. Any time I can win two dollars from Lawrence Welk, I think That's quite an accomplishment [laughing].

The first opportunity I had to meet Danny Thomas was in Reno. We played golf out at Hidden Valley, our entertainment director, and Danny's manager, and myself. I think this was like on a Saturday, and Danny was to open on a Monday at Lake Tahoe. Danny's a pretty fair golfer, and we had a little game going, and I became halfway unconscious. On the back nine, I birdied the fourteenth hole, and I birdied the fifteenth hole, on the sixteenth hole I chipped one in off the green for another birdie—that's three birdies [laughing] in a row, which is better than I know how to play.

And Danny says, "That's not customer golf." He says, "I'm not gonna open! I refuse to open!" (Strictly a tongue-in-cheek deal.) So consequently, he thinks I'm a golf hustler.

Another instance on the golf course at Lake Tahoe, at Glenbrook—I was playing golf with Phil Harris, Robert Goulet, and Norm Crosby. Phil Harris was performing at Harrah's South Shore Room at that time. A year or two prior to that time, we did play Robert Goulet for a couple engagements; however, at this particular time, he was working [at] the north end of the Lake. And he couldn't understand why there were so many people at the south end of the Lake and just a handful at the north end of the Lake. He was tryin' to get Phil Harris's view on it, Robert Goulet, that is. He was trying to get Phil Harris's reasoning why. So Phil gave him some kind of an answer, which he [laughing] had to do. However, on one hole, Robert Goulet hit his second shot, and he got right behind a tree, and he was stymied between the tree and the green. And he hollered over to Phil (Phil and I were on one side of the fairway, probably in the middle), and Robert Goulet says, "Phil, what'll I do?" he said. "I'm stymied! I'm stymied!"

Phil looked to me, and he says, "He's not only stymied, he's double stymied. He's behind the tree, and he's workin' the north end of the Lake!" [laughing]

I think we first opened the little South Shore Room in June of 1955, and eventually, as I have spoken previously, that we did move over to the larger South Shore Room. We opened that in December, 1959, with Red Skelton. Some of the headliners that have played Harrah's—alphabetically, we have played Don Adams, Eydie Adams, Eddie Albert, Marty Allen. We have played Ed Ames, I'm not sure about Paul Anka; I think we played him, I'm not sure. Burt Bacharach,

the Baja Marimba Band. We played Harry Belafonte, Tonny Bennett, Jack Benny, They Bishop, Pat Boone, Carol Burnett, George Burns, Glen Campbell, Vicki Carr, Diahann Carroll, Carol Channing, Ray Charles, Petula Clark, Roy Clark, Perry Como, Bill Cosby, Vic Damone, Bobby Darin, John Davidson, Sammy Davis, Jr., Jimmy Dean, Marlene Dietrich, Phyllis Diller, Jimmy Durante, Mike Douglas, Barbara Eden, Vincent Edwards, Jose Feliciano, Jose Ferrar, Totie Fields, Eddie Fisher (I believe Eddie Fisher opened the Headliner Room here for us when we took over in Reno), Tennessee Ernie Ford, Ford and Hines, Connie Francis, Mitzi Gaynor, Bobby Gentry, Arthur Godfrey, Bobby Goldsboro, Edie Gorme' and Steve Lawrence, Frank Gorshin, Robert Goulet. We played the Grand Ol' Opry, Kathryn Grayson, Andy Griffith, Phil Harris, Don Ho, Englebert Humperdinck, Van Johnson, Jack Jones, Danny Kaye, Emmett Kelly (the clown who performs for us yearly throughout the summer at Lake Tahoe; he does little skits prior to showtime, and he also entertains the children down in the recreation center), Alan King, the King Family, George Kirby, Frankie Lane, Peggy Lee, Jack E. Leonard, Jerry Lewis, Ted Lewis, Liberace, Guy Lombardo, Trini Lopez, Gordon MacRae, Ann Margret, Dean Martin, Tony Martin and Cyd Charisse, Al Martino, Ethel Merman, Roger Miller. Gary Moore did a special up there with Carol Burnett, and I forget what it was. Jim Nabors, Bob Newhart, Anthony Newley, Wayne Newton, Donald O'Connor, Pat Paulson, Juliet Prowse, Debbie Reynolds, Dale Robertson, Roy Rogers and Dale Evans, Ruvonne, Rowan and Martin, Doc Severenson. I believe Allan Sherman played there—I'm not sure. Dinah Shore, Phil Silvers, Red Skelton, the Smothers Brothers, Kay Starr, Barbra Streisand, Ed Sullivan, Diana Ross

and the Supremes, Danny Thomas, Leslie Uggams, Jerry Van Dyke, Shanie Wallace, Lawrence Welk, Andy Williams, Flip Wilson, and Nancy Wilson.

In the co-headliner category, we had—actually, Jerry Van Dyke should've been in there, rather than in the headliners. We've had Anna Maria Alberghetti, June Allyson, Morey Amsterdam, Louis Armstrong, Theresa Brewer, Lana Cantrell, George Chakiris, Rosemary Clooney, Ella Fitzgerald, Sergio Franchi, George Goble, Buddy Greco, Al Hirt, George Jessel, Lainie Kazan, Howard Keele, Kim Sisters, Kingston Trio, Don Knotts, Abbe Lane, the Lennon Sisters, the Lettermen, Shari Lewis, Julie London, Gloria Loring, Sheila MacRae, Phyllis McGuire (I should have said the McGuire sisters), Sidney Miller, Mills Brothers, Liza Minelli, Jane Morgan, Jaye P. Morgan. In the headliners we didn't get Judy Garland, did we? We played Judy Garland, too. The New Christy Minstrels, Eleanor Powell, Joan Rivers, Mickey Rooney, Dick Shawn, Keely Smith, Jerry Van Dyke, Paul Winchell, Glen Yarborough.

And we had oodles of supporting acts that are too many to mention, but there might be a few that we could bring out, like Nancy Ames was quite popular at one time. Edgar Bergen and Charlie McCarthy, of course. The Carpenters. Don Cornell, Billy Daniels, the Doodletown Pipers were quite popular. The Establishment, and the Everley Brothers, Lola Falana. Frank Fontaine played there. David Fry, he was quite an impressionist. Gaylord and Holiday have always done a good job for us. We played the Golddiggers at one time. Played Joey Heatherton, and Florence Henderson. I think we played Carol Lawrence up there once, who's married to Robert Goulet. Rich Little was a very good impressionist that we played. Giselle MacKenzie. We played Gail Martin, who is Dean Martin's daughter.

Played Marilyn Maye, who does some pretty good impressions of Judy Garland and Barbra Streisand, and those people. Played Carmen McCrae. Johnny Puleo and his harmonica gang, they've been quite popular. We played them many times in the past. Ronnie Schell, he's a pretty popular comedian, does some commercials now. Gene Sheldon, the old banjo artist, brought many laughs. We played Gail Sherwood, I guess, with Nelson Eddy. Played Roberta Sherwood. Many years ago we played the Sons of the Pioneers. We played the Step Brothers several times in a dance act. Larry Storch, who, to me, is quite funny. We played Mel Tormé and Diana Trask. Played Dana Valery. I think she's the sister of Sergio Franchi. She has a very good voice. Played Maymie Van Doren. Played Jackie Vernon, Bobby Vinton, Senor Wences used to do a good job for us.

We played "F Troop" once. It was down here [Reno] in the Headliner Room. We played Gary Morton, a comedian who's now married to Lucille Ball. We played Rosemarie, who is on the Dick Van Dyke show, along with Morey Amsterdam. I think we played Arthur Treacher once, the old English boy. I think that's about it.

[Which ones do I like best?] Oh, I like 'em all! Oh, I think Dean Martin's always done a great job. 'course, we only played him a couple of times. And Glen Campbell. And Sammy Davis, Jr. is a perennial favorite, and he packs 'em in, I guess, as good as anyone. And Lawrence Welk always; we played him ten years. He's been a perennial favorite. tie draws a different class of people. But he converts a lot of people—I mean, the younger generation. They figure that he's strictly the waltz king—I mean, the "one and a-two-a" bit, but they keep quite current; they have something for everybody in their act, really.

And goin' over that list—I forget now, but Bill Cosby always does a good job for us. Hate

to leave anyone out now. You kinda put me on the spot [laughing].

One booking we had many years ago, we had Andy Williams when he was on his way up, I guess you would say, and we booked him with Benny Goodman. They did a tremendous job. And, of course, we didn't know who the draw was. We found out later. I guess it was Andy Williams. But it was a lot of nostalgia there with Benny Goodman, too.

And we played Bobby Darin when he was on his way up, with George Burns. One combination act we had there was Liberace and Barbra Streisand. This was just prior to Barbra hittin' it as big as she did. And that was a tremendous show. Some of 'em really surprise you.

Danny Thomas always does a tremendous job for us, and I guess Andy Griffith does real well, and Jim Nabors is very, very popular, always does a good job.

Wayne Newton and Wayne's brother used to play in the lounge down here in Reno, when they were just youngsters. And Wayne Newton, as you know, made it very big, and he always does a tremendous job for us. He's a great favorite of ours.

Vikki Carr always does an excellent job. And Eddy Arnold, we played for the first time. He does a great job. We just played Sonny and Cher up at the Lake for a weekend, and they went over excellent. The reservations were tremendous.

Of course, John Davidson does a good job. Burt Bacharach always does a marvelous job for us. Debbie Reynolds and Mitzi Gaynor are always liked by everybody. Totie Fields, to me, is real funny—she makes fun of herself, and does real good at that.

[Which ones haven't lived up to our expectations?] Well, I guess Barbara Eden, for one. We bought her off. And Ethel Merman didn't do much of a job. She only worked

one night, I think. Oh, I guess there's several others. I can't think of them right now. But those are two that I know offhand. [Why didn't they do well?] I don't know. I guess their act wasn't received too well with other people. Ethel Merman—she's an old-time favorite, but I guess—I don't know if it was her—. Well, she wasn't received too well up there. I don't know why, whether it was her screechy voice, [laughing] or she was past her prime, or what. But that was the public's reaction, I guess.

[How do we decide which ones we're going to book?] Well, we have an entertainment director and an entertainment committee. Mr. Harrah's been quite influential in the entertainment end of it—I mean, he always liked it, and he's followed it closely. We have a vice president of entertainment that has the entertainment director under him, and he has the directors, stage managers of both Reno and Tahoe. The entertainment director, he does a lot of scouting of acts, and keeps in touch with the trends. He knows who's doing business throughout the major entertainment areas. The vice president of entertainment checks out some acts from time to time. Well, you use past performances, I guess, or you find out who's doing what where, and then it's a question of whether you can book them or not. They all have their own salary demands, and whether we think that they are justifiable, or their salary would justify us booking them, if they are available, then we book them. But some of them are out of the question, by our way of thinking.

[Do I think they ask more from us than they would from another organization in another town or another state?] In another state, yes. I mean, they work for a lot less money in various states. But, of course, some of them do a tremendous job on one-fighters, like I mentioned before. But that's not a year-around thing, either. That's seasonal. But if

they're doin' movies or television, or if they have their television shows, well, that's where some big money is, naturally.

But just like Lawrence Welk—he does his television shows all year long, but he takes a hiatus period, and he really enjoys getting out to live audiences. I mean, you really feel the pulse of the public. You really know if your act is being accepted. But if you're doin' it on a TV set, or something, you don't really know. But he's voiced that. They really know how they're being received by doing, say, like Harrah's engagement, he's been doing it for eleven—this'll be the eleventh year, and I think it's generally a three-week engagement; sometimes it's been four weeks. And then he does the one-nighters. He gets around and sees his “cult,” as it were [laughing]. But he's quite a guys And he's always working. He treats people like people, or like people like to be treated.

[Is the entertainment age group oriented?] Well, maybe in a cabaret-type thing. There's no question about them being age oriented. I mean, like Lawrence Welk, he'll draw an older type people, although he draws all types of people. But if you get Dean Martin, or somebody like that, or Sammy Davis—they bring a different caliber of people in. I mean, instead of slot machine players, they might bring in crap shooters and “Twenty-One” players. And that's the name of the game. So naturally, we are always trying to book the biggest draw, and not only volumes of people, but the kind of people that are good gaming customers.

[Would I like to discuss showgirls? They are so much a part of the scene in Las Vegas.] Well, it's not a part of the scene so much in Vegas as it was. I don't recall the little South Shore Room, I don't know if we used chorus girls there or not; I don't think we did. But when we opened the

South Shore Room, the present South Shore Room (it seats eight hundred for dinner), we had a chorus line there. I think at one time, we had sixteen showgirls. And we'd change routines every two weeks if it was a two-week show. Sometimes it might be a three-week show, but it was costuming, and rehearsing, and rehearsing of the band, and all that. It wasn't cheap, by any sense of the imagination. But eventually, I think Las Vegas backed away from the showgirls, the chorus lines. They did have the Lidy-type shows, or like the French revues, and things of that nature. But eventually, they did get away from the chorus girls that would open the show. Instead, you'd have a comedian, or a second act, and then the headliner act. But I think, in a sense, they kinda priced themselves out of business; I mean, the overall entertainment business did. 'cause when you're paying the headliners plus the supporting act, or a comedian, or a dog act, and your chorus girls, and your orchestra—I mean, it's a pretty expensive proposition. I don't know of any shows in the state that use a chorus line any more. It was refreshing to see, of course. Some of the costumes were quite elaborate, and the routines were very good.

We did have male dancers, too. Well, in some shows, like Mitzi Gaynor, or Debbie Reynolds, they'll bring in some dancers with them, while they make costume changes, and it's always refreshing to see. They generally have male dancers, and it adds quite a bit to the show, I'd say. Theresa Brewer used to have four fellows with her. And even some of the male entertainers, a quartet or a mixed group with them, it seems to add quite a bit—I mean, singing in the background, and instead of one man being out there alone, or one woman, whichever the case might be. It rounds out the show, I think.

[Do I think the revue-type shows, like Lawrence Welk, is generally more successful than comedians and the kind of people that they bring?] Like Lawrence Welk, he has I don't know how many in his group. He has so many, and then they have the dancing, and the costuming. It is a revue-type show, I guess you'd say. I don't know how you can compare them. It's always nice to have a change of pace. And a person like Sammy Davis, Jr. packs them in. He's got so much talent in his little finger that people just fight to see him. Danny Thomas always does a good job, Bill Cosby, and—well, I guess it's, like I say, "It's different strokes for different folks," or something. It takes all kinds of people, I guess, and some of them like Jack Benny, some of them don't like Jack Benny.

I did mention the Winter Olympics, when we had Marlene Dietrich there. Her director at that time, her piano man and her director (he directed the show and wrote her arrangements), was Burt Bacharach. I don't know if I mentioned it or not. That was in 1960, and right now, well, he's one of the hottest properties in show business, I guess, as far as his talents, and his many songs he's written, and musical arrangements, and scores.

That's really nice, to see somebody start out small. Wayne Newton—I think Jack Benny brought him in as a supporting act in the South Shore Room (this was, of course, after he played the Harrah's lounge I was telling you about). But it was kind of an electrifying performance. People felt that a star was born that night in Wayne Newton, because he seemed to appeal to a lot of the people—I mean, like he was their son [laughing], or something. And he was such a refreshing-looking fellow, and they said, "He's strictly a showman."

I know Ann Margret came up there. She did a tremendous job. It was a different type

show. She's kind of a sex symbol; I should say she *is* a sex symbol.

I did mention we played some stage shows in Reno. I guess we did play *Barefoot in the Park* and *The Odd Couple*.

Well, we did play *F Troop*, for one thing. That was the cast of the TV show. We played *The Odd Couple*, with I think it was Dana Andrews and, oh, this other fellow. I can't think of his name. He's in that Navy picture, "McHale's Navy," that—Joe Flynn, you know, the guy with the glasses. He's real funny. He's tremendous.

We had *Barefoot in the Park*. I think Ann Sothorn played in that, Ann Sothorn and I forget who else. It was very good.

At Lake Tahoe in the wintertime, we tried during the seasons—I mean, we experimented with everything, tryin' to keep the entertainment going the year round, which was an expensive proposition. But we did go into one show that was *Holiday on Ice*. It was an ice skating deal, and I think we played it like four weeks. It was a nice production number. It was a real good show. But, of course, that time of the year, it didn't draw too well. It drew well, but I mean, there's only x-amount of [laughing] people up there at that time of the year. And it was really a good show.

We played *Holiday in Japan*, and that was another production show that we played for, like, four weeks. But we never have gone into anything of the Lido-type shows, like some in Vegas, where they ran them for a year at a time. I don't know how that would go in this area. Some people come up from various areas, say, the Bay area, or you know how they come out of other than the Reno-Tahoe area. They come to see the last act of one show—I mean, the last night of one act, say, Sammy Davis, and then maybe Jim Nabors would open the next night. They'd like to spend a few

days there and see two different entertainers at our place. I know several people that make a habit of that 'cause they like entertainment, and they might as well catch two different acts during one weekend, or in one week, besides other entertainment in the area.

[Do I think television cuts into our business?] Oh, I don't know. I think if you can book a good television personality, it draws tremendous. I don't think so. I mean, like if you get a Glen Campbell, or somebody like that, or Dean Martin's on television all the time, and their real favorites are Lawrence Welk, or—. 'course, they are people that have their favorite shows. I mean, they have their own fan clubs, and why, they can hardly wait to get to see them in person, you know. [So this is one entertainment business that television really helps?] Right.

And there's lesser people—I mean, just like Roy Clark plays here in Reno. And I guess he's on "Hee-Haw" right now, he's quite an entertainer, and he draws fairly well, just from television exposure. I mean, he's a good talent. He satisfies people.

I guess we did play Zsa Zsa Gabor up at the old South Shore Room one time. She was quite an attraction.

Well, as I mentioned earlier, the treatment that Mr. Harrah has afforded these entertainers, the accommodations, and the luxuriousness that he's made available to them—it's more or less forced others to upgrade their manner. I think these people that perform for Harrah's are quite aware that he is a leader in the industry, and he's made it better for not only them, but many others.

HARRAH'S AUTOMOBILE COLLECTION

But as far as the Horseless Carriage and the antique automobile collection, [consults papers] I think it started in 1948 when Bill

Harrah bought his first antique automobile, which was a 1911 Maxwell, and he restored that. At the present time, it's the world's largest collection, numbering more than—well, numbering 1,400 automobiles, which a thousand are on display, and the rest are undergoing restoration at the rate of twenty to thirty a year.

The museum is housed in the old ice plant a few miles east of Reno, originally. However, since that time, there is a new display area—I think it's 80,000 square feet. It has a thousand cars on display, and actually, [laughing] they're not jammed in, but I mean, they're not spaciouly arranged. So it is quite a large display area, but it has many items, as you might imagine, along with the Tri-Motor Ford airplane (I think it's a 1932. I'm not sure).

One of Mr. Harrah's favorites is a 1907 Thomas Flyer, which won the New York to Paris race in 1908. The winner of that race was a Mr. George Schuster. He visited Harrah's a few years ago and saw the restoration of the Thomas, even to the scars it received on that amazing journey, that—it visibly shook him up. Later, Mr. Schuster visited Bill Harrah at his home and presented Mr. Harrah with the trophy which he had received for the race. It was Bill Harrah's turn to be shaken at that time. (Mr. Schuster passed away this year.)

In reference to the aircraft division of the automobile collection, [consulting paper] it's not extensive, but it still contains the kind of aircraft that almost everybody recognizes, not just airplane buffs. The most recent, as I have previously mentioned, is the Ford Tri-Motor, restored in a four and a half-year process to factory-new condition. Another is a P-38, whose distinctive twin fuselage gained dramatic reputation in Europe during World War II. There is also an ancient Curtis "Jenny."

For many years, everyone thought Mr. Harrah had a very expensive hobby, but

from the beginning, he envisioned it as an attraction which could be tied neatly into the casino operation. The publicity derived from it and the visitors it brings to Reno (there was over one million as of last year, I believe), and the extra incentive for the casino and hotel customers, all of these things are proving invaluable in making Harrah's unique.

Now the state of Nevada realizes that Harrah's Automobile Collection is bringing the state the kind of prestige needs, that gaming has built the world's most important automobile collection and the most comprehensive research library is indeed a milestone for the industry.

[Consults papers] Reverting back to the Harrah's Automobile Collection and the museum, it has been featured in every major automobile magazine and trade publication, plus such publications as *Look*, *London Daily Telegraph*, *Saturday Evening Post*, *Playboy*, *United Airlines Mainliner* magazine, *Atlantic Monthly*, *Holiday*, *Sunset*, *Sports Illustrated*, *True*, *Argosy*, and *TV Guide*. It has also been the subject of several books and television specials, and is a member of the International Council of Museums and the American Society of Museums.

The collection's most recent milestone was the first world classic car festival, a Japanese exhibit, built entirely around thirty key Harrah's cars in Harrah's collection, was in Tokyo, Nagoya, and Osaka. It was the first time exhibit rights have ever been sold by Harrah's. The importance of the event to the Japanese people and the involvement of the royal family, itself, convinced Mr. Harrah that the project would be something in which he would want to participate. And Mr. Harrah thinks that it's real irony, that just now, when the motorcar is the subject of environmental attacks, its apotheosis as a culture (laughing) object seems about due to begin.

He feels that the great motorcar represents a rare state of cybernetic equilibrium [laughing], the artifacts of man in harmony with his machine landscape. That's the way the *London Daily Telegraph* saw it in a recent article published for the United Kingdom.

[Consults papers] Mr. Harrah also feels that America was made what she is more by the automobile than anything else. He believes that what Harrah's has preserved for the world says more about craftsmanship, culture, and the industrial revolution than any other kind of museum which attempts to record the progress of man. "There is something in the development of the automobile for everyone," he reflected this recently while walking down a line of cars with a writer, "no matter how refined a man's tastes, or how turned on he may be by speed, or engine roar, or the smell of gasoline. And there are examples of elegance and comfort features that impress the most feminine women."

The Harrah museum has a whole story, from the motorcar's awkward, sometimes ludicrous beginning, through a gaudy, but a close examination today, beautiful, age to that period of flaunted wealth epitomized by magnificent machines awesome in their size. Styles and models were not settled copies of each other, but were individual dreams of designers working oblivious to one another. Eventual plans of Harrah's Automobile Collection call for a family-type entertainment park, including restaurants, theaters, and a complete Pony Express museum.

Bill Harrah spends a few hours every day in his favorite world, the automobile. He personally tests each car after it is fully restored, and it must receive his personal stamp of approval. He retains an autobiographic intimacy with every car. Today, it is conceded by most authorities that whatever it was that

possessed Bill Harrah to turn his hobby into a serious project for the preservation of the history, development, and culture of the automobile, it happened just in time. With the automobile's last resting place usually the junk yards of the world, the Harrah's museum has managed in twenty years to save it from an inglorious fate and restore it to its rightful position as an exciting, colorful, and integral part of history.

And I think I'd mentioned earlier the fact that Mr. Harrah has fourteen hundred cars isn't just to be acquiring cars; there has to be a reason for each car. I mean, it has to be distinctive or unusual or it has to contribute in some way to the automobile industry, other than just being a car. Harrah's casinos are all tied in together, it brings people from throughout the country, and they have their little swap booths, like a marketplace-type thing, and they all exchange or sell their "Wares—their hub caps, or radiator emblems, or whatever. I don't know how many this has been, but there's one coming up shortly, and it's developed as quite a nationally known swap meet.

[Consults paper] Mr. William F. Harrah, the chairman of the board of Harrah's, officially opened the classic car festival in Tokyo. Amongst the thirty cars that he exhibited, there was a 1931 Bugati Coupe de ville, a 1932 Bugati Coupe, a 1933 Cadillac All-Weather Phaeton, a 1924 Chrysler Phaeton, a 1906 Compound Light Touring Car, a 1916 Crane-Simplex Touring, an 1899 De Dion Bouton Tricycle, a 1933 Duesenberg Speedster, a 1930 Du Pont Royal Town Car, a 1929 Essex Speedabout, a 1909 Ford Touring, a 1931 Ford Deluxe Phaeton, a 1905 Franklin Gentleman's Roadster, a 1912 Franklin Runabout, a 1904 Knox Touring, a 1927 Lincoln Coaching Brougham, a 1923 Maxwell Touring, a 1929 Mercedes-Benz

Drop-Head Coupe, a 1913 Mercer Raceabout, a 1902 Oldsmobile Runabout, a 1902 Packard Touring, a 1930 Packard Speedster Runabout, a 1931 Packard convertible sedan, a 1938 Pierce Arrow Runabout, a 1910 Rolls Royce Tourer, a 1938 Rolls Royce Sedan de Ville, a 1909 Stanley Steam Runabout, a 1909 Stearns toy tonneau, a 1927 Stutz Black Hawk two-passenger speedster, and a 1909 Thomas Flyabout.

As you can see, these are no run-of-the-mill cars, and one of these two rare Bugati Royales was valued at \$250,000. I mean, they are quality cars, as you no doubt are aware.

SPORTS PROMOTIONS

Snow's quite a problem at Lake Tahoe, not so much in the summertime as it is in the [laughing] winter. But we have had problems where we've had snow in June, and we hold our Harrah's Invitational Golf Tournament in June, and we have, on some occasions, had to cancel maybe a day's play on account of the snowing.

I remember one incident very distinctly. I think it was the first year the Incline Village opened, and I was playing golf with Andy Williams, and Joe DiMaggio, and Clarence Hinsley, and it was snowing pretty good that day, but we all had our foul weather gear on, and it was, I think, a shotgun start, and I started on number one—our foursome did—and when we got around to number nine, here it's snowin' pretty heavily, and—well,, not heavily. I mean big snowdrops and snowflakes. Our people that were running the tournament there, in charge of the course, were standing there waiting, and I said, "Well, what's goin' on?" There was quite a few people around.

They said, "Well, we just wondered if you want to call off the tournament."

And [laughing] it hadn't occurred to me prior to that time because I was enjoying it. But we did call it off that day.

We give daily prizes at each course. It was for low gross and low net at that time, plus our foursome prizes. And in the event of a cancellation of this type, which was only for the day, however, we had a drawing, and the low gross is generally the better golfer wins that because they're closer to par. But in drawing this one time, I remember this Chinese fellow, Dan Lee, that owns Ming's restaurant in, I think, Palo Alto, he was a fifteen handicap golfer; he won low gross, and that got a big laugh out of everyone. I think my name was drawn for a TV set, a portable TV set; naturally, I didn't accept it, but it was drawn for someone else, however.

It did add a little spice and flavor, even though there was a cancellation, and people did enjoy receiving the awards in this manner. I don't think they would every day, however, but this was kind of a break in the monotony—not that it's monotonous, I don't mean it that way, but it is a far cry from the usual, I'd say.

And referring to our golf tournaments, it's one of our major promotions, and we're just getting set up for our eleventh annual invitation at Lake Tahoe. We're playin' three courses up there. At one time, we did use Glenbrook, which is a nine-hole course, a beautiful little course. However, it's more practical to use the eighteen-hole golf courses. When we first started, there was a lack of golf courses in the area; however, now, there is the beautiful Incline Village golf course, and the Edgewood Tahoe golf course, which is right across the street from Harrah's. It's a beautiful course. And now, the last couple of years, we've been using the Tahoe Country Club, which is on the California side, because it is an eighteen-hole course. And it expedites the

play by having eighteen-hole courses rather than a nine-hole course.

Our tournament at the Lake was very popular. It's known as the "Rolls Royce of tournaments," the reason being that if you can make a hole in one on any hole, the party making the hole in one will receive a Rolls Royce, which—we have given four away. However, if there should be more than one hole in one during the tournament, they would determine who wins the Rolls Royce by the shake of the dice, which hasn't occurred as yet.

When we first started, on Glenbrook, it has a little short hole; it's only about sixty yards. We don't try to hide the pin placement behind a trap there; we put it in the middle of the green, 'cause we like to give the people a good chance to make a hole in one. We thought that we'd have multiple hole in ones in this particular hole, and we didn't; we never have had one in that hole. And we're not using Glenbrook any more.

I think opening day of Incline Village, Al Reale, from Hayward, California, made a hole in one on the eighth hole. It's a hundred and fifty-yard hole, and I think he made it with a five iron. And to commemorate the occasion, we put a plaque on that tee, which is still there. It's a bronze plaque on the cement, a tombstone effect thing. We have given four Rolls Royces.

Recently, since our hotel opened in Reno, we've had a Reno invitational. By invitational, I mean this is by invitation only. I mean, there's quite a demand to play in Harrah's tournaments, and to qualify, a person has to be a good casino customer of ours, or else one of our entertainers, or celebrity-type people. We feel that our casino players, I guess they enjoy rubbing elbows with celebrities like a Joe Namath, or a Joe DiMaggio, or a Dizzy Dean, or Willie Mays, and people of that

category. They enjoy meeting with them, and it adds quite a bit to it. And, of course, we've had any number of entertainers and footballbaseball celebrity-type people.

Since our hotel opened in Reno, we felt that it [would] be advantageous to have a Reno invitational, which we've had two now. We hold that in October. In our Reno invitation, we try to change the format somewhat. I mean, basically, the format is the same; however, we don't give a Rolls Royce here. We give a Ferrari on a designated hole.

Our very first tournament, Hack Miller (he's the sports editor, I think, for the *Deseret Bee*, or one of the Salt Lake papers), he made a hole in one on the eighth hole at Incline, the same one in which Al Reale had made a hole in one. So we have given four Rolls Royces at Lake Tahoe, and two Ferraris in Reno.

But like I say, it has become quite a promotion, and it is quite a thing for our year-round customers, to mingle with some of these entertainers and celebrities. Our format was quite successful, and various casinos in Las Vegas and the Lake Tahoe and Reno area have more or less copied our format, which I think—I guess it's flattering if they think our format's that good.

[Are these tournaments my idea?] Oh, no. I don't know whose idea they were. I'm the golf nut of the outfit, I guess—or originally was. I forget how the idea started. Originally, we used to put on a little sportswriters' deal at Glenbrook, and we invited a lot of sportswriters from the Reno area up there for a one-day event, and then we'd take them to the South Shore Room for a dinner show afterwards. We had some local coaches; area coaches, not local, I mean Douglas County and Carson City, and things of that nature. But we don't have that any more, however.

There was a time we used to have a Lawrence Welk—when Lawrence Welk's

group would perform up there—we had a tournament for several years, where members of his group would play certain Harrah's people, and it was more or less a fun outing. We used to have an annual event like that. But those things wear themselves out, and we don't do that any more.

At one time Mr. Harrah was quite involved with hydroplanes. He owned the Tahoe Miss, which wound up being the national champion one year, and it was quite a promotion. We felt that it put Harrah's name throughout the country, and especially being a national champion.

We used to have the hydroplane races at Lake Tahoe, which was a beautiful setting. Bill eventually got out of that, too. But it was quite a promotion, and I think it did make a lot of people Harrah's-conscious throughout the country.

It takes many facets. I mean, everybody's not a golf nut, or everybody's not a sportscar not, or everyone's not a hydroplane fan, but it takes multiple promotions, really, to saturate the country.

One of our earlier promotions—we were always conscious of the fact that we had to keep our name in front of the public in some manner, and maybe even go out of the areas. I guess one time, we did sponsor a bowling team to go back to the National Bowling Congress (and I forget where it was at that time; might've been the Midwest somewhere, Chicago or Detroit, and I don't think we won it [laughing]), but we did get some local publicity out of it, and we got some national publicity. And also, we used to go in for semipro baseball, and Harrah's sponsored a team that won the state crown two or three years. And one year we went back to Wichita to the—I don't know what they call it, the world series of the semipro. we won a couple of games, but we didn't win it all. And, of

course, it was quite an experience, and we did make some people aware of Harrah's, which is an ever-continuing job. I mean, it's remarkable how many people think of Nevada as a very desolate area, and cowboys and Indians, and things of that nature. And a lot of people, when they think of Nevada, they think of Las [laughing] Vegas 'cause Las Vegas has done an excellent job of advertising and promoting.

THE GAMING INDUSTRY ASSOCIATION

[Would I like to talk about the Gaming Industry Association and its role in casino gaming and the entertainment complex?] Well, I think the Industry [Association] has been a major influence on a lot of the entertainment areas. And from time to time, there has been, oh, different things, where one casino might be doing something that basically wasn't good for the industry, and it might be called to the Industry's attention, generally. Like, Chuck Munson was head of the Industry originally, did an excellent job, now, Les Kofoed. And he's doing a fine job, and they're on top of anything that might give the industry a black eye. And I think they have coordinated, and whenever there's any disturbances between different operators, I think they're the first ones to know about it. And they might call in regards to what's going on here, what's going on there, and if there's any disagreement, there might be a meeting of some sort where it's always straightened out. But I think it's been a very healthy situation, and will remain to be.

[Why was I so interested in organizing the industry association?] Well, basically, to keep the industry solidified—just so it would be operated on a high level, as we feel that it should be. The same old thing again. I mean, [if] things aren't done properly, things could come to pass pretty quick.

[Did it take some persuasion to get some of the other operators in?] Well, it did. I don't know why. I think I attended the first meeting down there, and I don't know how they came about, all to attending the meeting. It was through various efforts, I guess, to have them come from Elko and Winnemucca and all of northern Nevada here. And it was a pretty healthy meeting, and all of a sudden, I think some of the smaller clubs or casinos felt that the major casinos should do above and beyond their [laughing] call of duty, I think. It's just like "orchestra wives," [laughing] I guess. But I don't know—I think they're beginning to see eye to eye. I think they all feel that they benefit in some manner. Some of the people that are the first to criticize are the ones that didn't want to go along originally, and if they have any complaints, they will run to the Industry, which is, like I mentioned earlier, generally always worked out fine in the past—. Well, I shouldn't say in the past. But I think it just keeps things under control so people can't point a finger to the state of Nevada (well, we're talking northern Nevada, really). And I think the Industry has done a real good job.

[What do I think is their best specific contribution?] Well, I don't know what it is, other than just what I've mentioned. I mean, they consolidated, and whenever there's any problem, if anyone has a complaints, they go to the Industry, and the Industry chases it right down. Things could get out of hand if it wasn't for the Industry, and people having the confidence in going to the Industry.

I think that [slot machine] tax rebate was quite a thing [achieved by the Industry Association]. I think that was a remarkable job, and it took a lot of doing, like six, seven years—I don't remember. I think Bill Swackhamer did a tremendous job. I guess there was two or three people that were on

that. But it's money that should be retained in Nevada.

PHILOSOPHICAL ATTITUDES ON GAMING

In regard to your question here, on what effect does gaming have on development of other industries, I think, well, gaming, as such—. I think we more or less are a complex, really, with tourism and entertainment in the theater-restaurants we put on. It's a multi-faceted thing. It's not strictly gaming, I don't think. It's kind of a tourism complex, I guess. I think there's no question that it has a great impact on development of other industries. At first blush, or something, I think people would hate to move an industry in here, the fact that this is [a] twenty-four-hour town. It's different [laughing] than any other town, I guess. And they have always been concerned, I think, about absenteeism, and I think it's probably a false concern. I would probably feel that way if I was coming in, but I think the state or the economic development department made a study on it. And I think that they found out from past experiences and research they've done that absenteeism was actually less in Reno, or in Nevada, than in comparable states. I think the tax climate and the physical climate is beneficial to people that come in. In fact, I think there's a[n] editorial in the *Journal* this morning [March 30, 19721]—I don't know if you saw that or not. It says, "California's Tax Load Beneficial to Nevada." Whether that refers to this particular instance or not, I don't know.

It says, "Nevadans often complain about how they are overburdened with taxes. But when they do, there is often a former resident of another state around who can tell them that, compared to other states, they have it good, real good." Then they give a case in point of quoting the Pacific

Business Bulletin, published by the California Chamber of Commerce in Sacramento. The report was an actual case, but they don't bring out any specifics as to what business it was, or what county. And the letter from the plant location firm in the county says that, "We are attempting to provide for XYZ subsidiary, a plant to be located in your county." And anyhow, it goes on, such and such, and they quoted the rates, and basically, it says it intended and anticipated a three million-dollar inventory, and the assessed valuation of the inventory, based on last year's personal property tax program, would have been \$525,000, and the cost of the company would represent \$54,000 annually to personal property tax, worth almost a million dollars over ten years. It would be a substantial cost to the company.

It said, "In contrast to this cost, Nevada, as I understand, does not have an inventory tax, and, in addition, Nevada real estate property taxes will be much lower." And the purpose of the letter is to bring to us an actual case history of the situation that has caused the loss—well, it was to this county in California of a very worthwhile industry because the personal property tax and the rate over the areas such as Nevada. And the above letter of lament to a California county is one more indicator that Nevada has profited by getting along without numerous types of taxes found in the states.

So, tax-wise, it is advantageous, even in personal property taxes. There's quite a few people, like airline pilots, make their home here. And they commute, say, from here to the Bay area, and then maybe they're overseas flights. One of my neighbors is a Pan-American flier. And I think the reason for this is brought out that they like the climate basically, and they like clean air, and they like the area. Everybody has different hobbies,

and there is x-amount of places to go. Like, you like to go out in the desert, yourself, and other people like to go skiing, and I think they had two inches of new snow on one of the mountains yesterday. And I heard the snow reports yesterday, coming downtown, and skiing was excellent. And here it is, almost April. And, then, of course, the fishing, and I think whatever your hobby might be, there is access to it here in the state, which is beneficial. And, of course, the congestion of other areas—lots of times, people will question long hours at some—not long hours, but people might work a split shift, or they might work in various capacities in some of the casino areas or management end, and people, in discussing [it] with them, they think that it's not an eight-hour day (which it basically is). But they don't realize. Say, in the Bay area, the San Francisco area, they think that they're working eight hours, but they're commuting I don't know how many hours, back and forth. I mean, portal to portal, or something of that nature is different in a metropolitan area than it is in a state like Nevada. And, of course, the conditions of your air and pollution levels are so much better here. So consequently, it should benefit the development of other industries, which it has, as you know.

I went down to Lake Havasu on a junket with the Reno Chamber of Commerce in regards to a McCulloch land development deal, and it was brought out down there—and, of course, this is in Arizona. But it was brought, the same thing [laughing] that rid mentioned in regards to airline pilots commuting. Several of them have their families there—or, more than several, I say—that commute to Los Angeles for the same reason that I mention here. So they don't like the hustle and bustle of the metropolitan areas, and I guess they have free access to

the airlines—I mean, commuting. I forget, I don't know any details as to their hours, but they don't work a five-day week or a six-day week, I don't think. They kind of concentrate their time when they have more leisure time at home. And when they're flyin' overseas, I don't know just how that works, but it is beneficial, I think, to have a home in an area where they like to raise their family.

The second question here is what political and economic control do gaming operators exercise in the state? I don't think that it's any different than any other state. It's for a major business. I think it would be the same situation [for] a steel company, or a motor company, or anything of that nature.

The number three question says, has gambling been a factor in the population growth? Well, most assuredly, it has, but again, you're talking "gambling," and we like to think of it as what we generally refer to as "gaming." But it is an entertainment complex, really. And I think the figures that have been used in the past, in a few recent years, I think the influx of tourism, your tourists, I think we've figured in the state of Nevada was like 22,000,000 each year. So to have 22,000,000 people stop in or pass through your state, it's got to include more jobs. Or, is that what we're talkin' about? Well, population growth, yes. Someone's got to man the gas pump, and serve the food, and things of that nature. And naturally, you have to have more doctors, or people to take care of the 22,000,000—not that they all require dental services, or things of that nature, but I mean, it certainly has increased the population of the state without question.

Then here's, what impact does gaming have on the ratio of suicides, divorce, crime, mental illness? Well, [laughing] it's a hard one to answer. I think any figures that do come out, I think they're generally on a per

capita basis, which isn't a true figure, as far as Nevada's concerned. I mean, if you have 22,000,000 peoples and—I don't know—what's our population, 500,000, or something like that?—and I think the FBI figures that per capita, our crime is higher than most states, or some states, and that's on a per capita basis. And with 22,000,000 people comin' through, you could use, per capita, we use more gasoline, we drink more whiskey, we attend more church services, or any number of things. So I don't know if per capita's a true figure or not. As far as suicides [laughing] or divorces, I don't know how you would answer that.

[These are the standard accusations against the industry. We might well try to deal with them.] Well, I don't know how to answer that, other than your "per capita" again. It's the same old thing. But I think this was kinda answered a little bit up above, in this, what effect does the gaming have on development of other industries. We have more people, of course. I don't know what the divorce rate or suicide rate is in other states, but gaming is not responsible for all that. Right now, I guess the major problem in the country is drugs. And that's not all Nevada. I guess there's suicide, and I guess people do things there that they could point fingers at. And, of course, there's gaming in x-amount of states—was it thirty-four, or some, other states? I don't know what the divorce rates are there, or if the divorce rates in the other states are attributed in this manner. Maybe it's attributed to drugs, or maybe it's attributed to the pressures of other types—I mean, metropolitan pressures. It's easy enough to point a finger somewhere, but how do they prove it?

What influence does gaming exercise on the nature and level of governmental services? I think on this, if we go back to the tourist figure again—I mean, 22,000,000 people,

you have to have more highway patrolmen, and maybe more hospital care, or—. Not that that's governmental, but you have to have more police people. And I think a lot of this reverts back to our tourism-entertainment complex deal. It's not a per capita figure, but with that many people coming through, it has to increase the levels of different forms of government.

So the influence, I guess, is to increase it, really, as far as the level is concerned.

What is the effect of gambling on the total welfare of the state? Well, there are some figures on that. We could probably revert to those if we have to, but there's no question, I mean, with the tourism again. It all reverts back to tourism. 22,000,000 people—it's more jobs; and more jobs, that means more payroll; and more payroll means more expenditures from the people that are earning the payroll, and also, it means more taxes. And I guess it all reverts back to legalizing the gaming in—wasn't it '31, or something like that those kind of depression years. And why they legalized it, I don't know. I guess there was some going on. They might as well license them and tax them. I don't know who thought of it, or how it was brought out, but it was definitely a boon to the state. More people means more of everything—neon—not neon signs because neon's kinda passe', but more signs, more highways, better highways, and more band-aids, more peanuts, the whole schmear. So, as far as the effect on the total welfare, I think it's *tremendous*. I don't know how many employees we have, but I remember like I told you, in 1938, we had six employees, and now, in the summertime, between here and Lake Tahoe, we have around 5,000 with the hotel going up there. That's an impact on a lot of things, such as economic growth, and more jobs, and a few dollars poured into the steel, and cement, and—well, the plasterers, and

the plumbers, etc. There's more jobs there. Different trades are kept busy. You name it, and I guess they're all involved.

[What do I think about the general social atmosphere? Do I think the people here are more active in civic affairs than other places because, or in spite of, gaming, or less active? Do they depend more on the casinos to finance things, or to take care of civic problems?] Oh, I don't know if they expect them to take care of civic problems, but they certainly come running whenever they [laughing] want anything; I mean, that's got to be second nature, which is not fair, really. They always want to "go to the clubs." In other words, instead of getting everybody involved in x-amount of dollars, if you're getting twenty people at five dollars, they'd rather come to the casino and get one hundred dollars from them to save a little leg work. I think it's getting to be on a lesser degree. I think people are beginning to realize that you can only go so far.

But as far as social events, there're things. I know that many of the people in the gaming areas and the entertainment complexes are quite involved, and they have a tendency to do things properly. I think, in some senses, they upgrade them, and they think a lot more positive than maybe some smaller business might. They think big in a lot of ways. Just like, well, putting on the air races, and things of that nature. I think those are beneficial, and I know that the whole town gets out on that one, and the bankers, and the gaming people, entertainment people. I'm not saying that the entertainment and gaming people are responsible for it, but without them, it would be a lesser degree. Well, actually, [laughing] I think an air race'd give people an excuse to come to an entertainment capital. They like to get into these areas for a little change of pace, I'd say. A lot of people like an excuse just to

have to come to Nevada—I mean, not a[n] air race excuse, but a lot of people like to include a trip to Nevada if they're passing through from the Midwest to the West Coast, or West Coast to the East. And some of them'd like to find an excuse just to have meetings in these areas.

I think Mr. Harrah mentioned just yesterday—which has nothing to do with Nevada, but we were having a board meeting, and—well, that's beside the point. But anyhow, it was brought up, "Where do you think most of the board meetings are held during the month of May throughout the country?" don't think anyone had the answer. But he knew what the answer was. It's Indianapolis, Indiana. That's where they have the five hundred-mile race. If they legally hold their board meetings, then they might as well have one where there's something else going other than the gray flannel suit business.

[Do I think that the gaming casinos or the entertainment complex as a whole has had anything to do with loosening racial restrictions, or tightening restrictions?] Well, unquestionably, they've loosened them. We're a great exponent of the minority group. We have many minorities, and percentage-wise, I think that we're above whatever requirements, and not that there is a requirement. We've always been a leader in that area, I believe. There was a time there were restrictions, as we all know. Minority groups even coming into hotels and casino areas, and things of that nature, which is long since past. That was something that did evolve, and I think we were one of the leaders there. Entertainment-wise—I mean, some of our better entertainers are of what is called the "minority class." But I think that Nevada as a whole has—I guess they're above the national ratio—I think, I'm guessing—I don't know.

[Do I recall any incidents that would illustrate what I'm saying about the minorities

in the casino and in the hotel?] Well, we didn't have a hotel at that time. But I know that there were people that objected to "rubbing elbows," as it were, with certain minority groups. They would be affronted if they were allowed in the casino, and these things don't change overnight. I think they have to evolve, really. And I believe they're evolving pretty good.

I remember one time when I was on the floor of the Casino here in Reno there was some female came out of the ladies' room, and we had a maid in there that was one of the minority groups. And, oh, this was, oh, in the '40's, I guess, or early '50's. And, of course, this gal objected to it, and she came out, and she wanted to know who was responsible, and such and such, for having a certain person of that race in attendance there. I was the party that talked with her, and I just told her that it was a public place, and that she was welcome to patronize our place, but she didn't have to. I mean, if she didn't like the way we operated our place, there was other ones up and down the street. She could take her pick. No one forced her in here. I know she was pretty upset.

[What about the customers? Have we had any incidents of blacks, for example, choosing Harrah's as a target?] Not to my knowledge, no. [Any incidents of white customers objecting to someone who was standing next to them, also a customer?] Not to my knowledge. I don't know. There might have been, but I'm not aware. But I know that I've had a lot of the black people compliment us on the way they've been treated.

And just an incident yesterday, there were some people in the hotel (I'd rather not mention their names), the wife of a national celebrity, sport celebrity, and she was telling she feels so much more at home at Reno and Lake Tahoe than she does, say, in the Las Vegas area. She knows her way around

here, and they've never been bothered in any manner.

I think I mentioned earlier in our discussions that we've always felt, regardless—well, not always felt, but I mean now, with your minority groups participating in the fun of the slot machines and things of that nature. But we've always felt that, you, being Mrs. _____, that you could walk in any Harrah's operation, Mr. _____ could, if he had an appointment, or something, he could have you make him aware that you're going to be in our Bingo parlor, or playing our slot machines, or partaking of a cabaret show, or things of that nature. The people that know Harrah's feel that they can go in without being bothered. If there should be any need to—if someone had been bothered, well, we have our hosts and our pit bosses and our supervisors in every department that're alerted to those things. And we have security people on the floor, and it's no problem. I think it's a known fact. I know I've had so many people tell me that they feel that they can bring their wife down and let her play slot machines and go away, and not even worry about it, which is very complimentary, I would say, which is a far cry from the eye shade type deal.

[Would I like to see casino gaming develop in other states?] Oh, I don't know if I'd *like* to see it. I know it would be pretty hard to control. Nevada's done a great job of it, and it's not an overnight thing. And I think it would be really hard to control.

CIVIC AFFAIRS

Regarding civic affairs, I have participated in various activities. Some of the clubs that I belong [to]—like the Elks' Lodge, and the board of directors of the Prospectors' Club, and Hidden Valley Country Club—. I used to be active in the Horseless Carriage Club, which I haven't been [to] recently. I've been on the board of directors of the Chamber of Commerce. I'm presently on the board. My term will expire the first of July. I am on the Mayor's Committee, which is referred to as a citizens' advisory committee. And I'm on the board of directors of the Reno Unlimited; that's the organization to keep the downtown area stimulated and upgrade the downtown area. I'm also currently the president of the Nevada State Golf Association. When I participate in any of these events, naturally, I'm doing this personally (but I guess I'm giving my personal thoughts), but there's always in the back of your head that you are representing Harrah's, and naturally, we want to do whatever we can. We're always looking out for the welfare of the community, and we don't want to see anything that would be;

negative to the community, or to Harrah's, either.

I belong to Our Lady of the Snows parish of the Roman Catholic church, but I haven't been very active there. And basically, I've spent most of my time within the Harrah's organization. I have run [for King of the] Mardi Gras. It was a fund raising affair for the St. Mary's Hospital Guild, I think, for a resuscitator, or some piece of equipment, heart equipment, or lung equipment—I forget which. I was in that campaign. I finished it close to second, I guess. And it raised—I forget the amount of money at this time, but it was the most they had raised for the St. Mary's Guild.

[Which of these do I think performs the greatest service in building up the community?] Well, I think the citizens' advisory committee, and, of course, the Reno Chamber, and Reno Unlimited—I think all of those. I guess the Chamber's basically—it's the oldest committee, and I think it's—. Well, of course, the Reno chambers are nationally known, and I think they've done tremendous

for the city of Reno in many ways—tourism, and various and sundry promotions.

[To enhance this contribution, what do I do?] Whatever— offhand, I don't know exactly what it is, but I generally like to put my two cents' worth in, and contribute to whatever I can. But specifically, I don't know.

I think, basically, my background's mostly been people-oriented and promotion type things. And I think wherever I contribute, I think it's from these areas. I reach back, and you just absorb a lot of methods through the years where you might contribute—it's just kind of a second nature, really. Whenever there are projects that come up, there's general discussion, and I think a basic knowledge of people, and promotions, and community reactions—I think these things come to light at that time.

[What kinds of things would I like to push for now, in these various organizations?] Well, always upgrading Reno. Specifically, I don't know of any one item, but anything that's for the betterment of Reno and Nevada. And I don't have any specific situations.

I know one thing that came up at the citizens' advisory committee was this DETRAP. I also am a member of the Rotary Club of Reno. And I think it was John Tachihara, he's very well versed in the situation. And actually, I think the drug thing is quite appalling. The reason I mention the Rotary Club of Reno, John made a presentation there once that raised a lot of peoples' eyebrows, and I did have a little—I think my first awakening as to the drug situation was two or three years ago, I was on the committee that selected the Junior Miss for the Junior Miss pageant, the Nevada representative. And in doing this, we interviewed about fourteen girls. They were the finalists for Junior Miss of Nevada. In interviewing these girls—they were all high school girls, and the question came up

about the use of drugs. And some of the girls said that there was fifty percent—anywhere from fifty to eighty percent of high school students that have tried drugs, not that they were habituals, but I mean, that was my first awakening to it. And then when John Tachihara presented this at the Rotary Club of Reno, he had given various incidences of different people that were involved, and how they were involved, and what little they had to do to combat these things—I mean, it was quite frightening. Then John presented the citizens' advisory committee with this same pitch, and by that time, I was familiar, to some extent. And anyhow, the citizens' advisory committee recommended to the mayor and the city council that they become involved financially so they would have a facility. There was such a lack of facilities to take care of these situations, and they did come up with some little house up on Fifty or Sixth Street. And I think since then, the city council has agreed to give \$25,000 this year. And I guess the Washoe County has matched that fund, and I think the City of Sparks now has come up with an \$8,000 figure. So they seem to be made aware, and I guess it's all [laughing] through John Tachihara's—not all of it, but I mean, he did awaken a lot of people. And actually, it is kind of frightening, because they're talking about getting not teenagers, but grammar school children. They start from there. But that's just one specific item, there.

Of course, then, the recreation facilities—we're always discussing those. They're talking about inadequate facilities for the youth and the teenagers, and I think the citizens' advisory committee, through the council, they make recommendations as to different programs, and even square dancing, and the whole schmear, tennis courts, and baseball, softball games, things of that nature. But I think Reno does have a very good program, with the ski

program, the junior ski program, and all of these things. It's many-faceted. There's more than you realize. There's swimming programs, and they're doing a lot more than the general public knows.

Of course, in the chamber, there's always things coming up, like site locations for various areas. [Laughing] Right now, there's a hot one goin' for a site location for the chamber, itself, for the facilities. They do need a downtown location, and there's actually nothing—I mean, the committee that was looking for a location on it, they've been looking for a couple of years, and they found nothing that was suitable. And if there was any suitable location, it's just prohibitive, price-wise. So right now, they're talking about constructing a facility—if it's feasible—in front of the Pioneer Theater, which is going to be a hot potato, I guess.

[Do I think it's a good plan?] Well, it's better than no plan at all. Whether it's structurally feasible, that hasn't been decided as yet. The main argument there is the aesthetic value to some people. But they talk both ways on this one. The front of the Pioneer Theater there, there's a mass of cement. They did take away the park, and now they are trying to incorporate a little greenery in with this particular plan, and some of the discussion was that during the summer, you can't stand there in front because of the reflection of the heat. And it's not like a park used to be, in other words.

CONCLUSION

I've been married to Ellen Lucille Watson since 1940, June eighth. And she's originally from Salt Lake. And we have one son, Bob, Jr., who is twenty-nine years now. He's employed at Harrah's in the cashiering. And he has a son, a ten-year-old son, by the name of Robert Ring, III.

I have enjoyed bein' associated with Mr. Harrah, and all of our many employees, and our officers and department heads and managers. I think they're above standard caliber people, and I believe they've done a lot for the gaming industry in the state of Nevada. And it seems that we're only starting to move, since we have gone public. And having gone public, it opens up various avenues for expansion, which I think we mentioned earlier, that we are expanding at the Lake, Tahoe, with another 250-room hotel, which should open in the middle of summer of 1973, something that we've definitely needed, and it's something that is beneficial to the casino and entertainment complex. We've noticed the growth of our business here since we've had the Headliner Room there. First, we had

the Headliner Room, the theater-restaurant in Reno, and we built the hotel around that casino area there, and since the hotel has opened, it's made a whale of a difference. And it's nice to be able to accommodate people in your own environment.

As far as the philosophy of life, I think the Golden Rule is about as good as anything, and I've always felt that you should abide by that. And I feel that you get out of life what you put into it. I've always felt if you do anything good, you will be repaid for it, and vice versa [laughing].

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